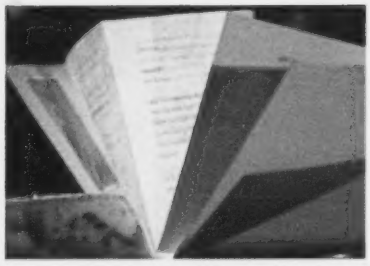
Art is for everyone



SASKATCHEWAN ARTS BOARD

Mission

To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

Vision

Saskatchewan is known internationally as a truly creative society – a society for arts and innovation – which fosters a spirit of inquiry and exploration in its citizens. Readily available to everyone, the arts play a crucial role in encouraging us to value our own cultural identities and communities with understanding and confidence. We are known well beyond our borders for the work of our artists, for the vitality of our imaginative life, and the place of art in the lives of everyone who lives here.

Values

In realizing the vision for the arts in Saskatchewan, we are guided by the following values:

Art and Artists:

The work of Saskatchewan artists is at the centre of all of our policies and programs.

Engagement and Access:

We are committed to fostering dynamic and continuous engagement between Saskatchewan artists and citizens.

Accountability and Transparency:

Our policies and processes are transparent and reflect a commitment to accountability for the public trust we hold.

Partnerships and Collaboration:

We work collaboratively and value community-based partnerships and the contributions of all participants.

Ideas and the Arts:

We recognize and support the significant role of the arts in the creation and advancement of ideas in society.

Excellence and Diversity:

We support the achievement of excellence in the arts and celebrate ever-increasing diversity in the arts in our province.

The Honourable Vaughn Solomon Schofield
Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2011 to March 31, 2012. The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

The Honourable Kevin Doherty
Minister of Parks, Culture
and Sport

Byrna Barclay
Chair
Saskatchewan Arts Board

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Board

LEFT TO RIGHT | Michelle Hunter, David Kyle (Executive Director), Peggy L'Hoir, David Garneau, Byrna Barclay (Chair), Lyndon Tootoosis, Joan Quinlan, Bill Klebeck

MISSING | Gwen Arthur, Charlie Baldock, Dan Cugnet, Michelle LeClair-Harding, Lorna Zatlyn (Vice-chair)

Photo: Mark Taylor

Messages

From the Chair

The Transformative Power of Art

The Saskatchewan Arts Board's Annual Report has become an award-winning arts magazine. Between the covers of this issue you will find stories told on canvas, computer, and stage, exemplary and stunning representations of the transformative power of art and its engagement with the public. Every page reveals the high value and results of public funding for programming that creates a climate of freedom, enables a whole new generation of artists, and encourages innovation and its availability to and participation by everyone.

Art is for everyone! Since the time of Dickens, its redemptive power brings about social change (page 6). It's life-changing and therapeutic (pages 7 and 9). Visual art, music, and dance are mediums that break down barriers among people and bring communities and cultures together (page 10). Art is at the heart of our identity as individuals and as a nation. Historically, our land is remembered for its art; it brings new people to our borders, and its creators serve as ambassadors to our province – witness the amazing outreach of electronically produced works and the impact of *Prairie Scene* (page 31). Art is a place of belonging (page 28).

The hundreds of artists and arts organizations we are legislated to serve create and preserve our unique visual, performing, literary, and Indigenous art, making it available to all, especially to our children so they may grow up knowing their heritage and where they may dare to venture – into the land of the imagination, this place of the expansive sky.

Aware of the environmental, demographic, technological, and generational challenges, arts agencies all across Canada are agents of change. Knowing of our place in arts history and the possible impact of our legacy, the Board of Directors has completed two major reviews to ensure that our governance model of best practices and our programs reflect the needs of a generation of artists and their organizations, and the public hunger for the artistic experience. Yet, even in a globalized world, there are sureties: Artists will always need work, stability, enablement, and the freedom to create. The granting system, the juries of peers that are the foundation of the arms-length principle, will continue to be upheld and revered by artists, by our boards, and by governments of the day. Emerging artists will continue to receive their first recognition by their peers and experience the thrill of the first signpost of their professional careers. Rather than be sacrificed to a new, electronic marketplace, artistic and professional integrity will be reinforced and expanded, then maintained. Artistic excellence will not be sacrificed no matter the innovation or economic crisis.

In every city and town in Saskatchewan – from La Ronge to Radville, Lloydminister, to Redvers – you will meet living testaments to the truth of our theme: *Art is for everyone.* Here is the Saskatchewan Story, clear and bright as the long line of the horizon.

Byrna Barclay

Byrna Barclay
Chair

From the Executive Director

Milestones

If the Saskatchewan Arts Board were an individual, and not a collection of exceptional individuals, it would be looking ahead to the coming year with a predictable sense of anticipation. Sixty-five is a milestone birthday, after all, and a good time to take stock. The Arts Board has evolved as artists have adapted their art practices and as the province itself has changed. From humble roots, the agency approved a 2011-12 budget that exceeded $14 million.

Staying responsive to continuous change is, of course, at the heart of the public service the Saskatchewan Arts Board is legislated to provide. Our relevance is tested every time we publish a grant deadline. It can be measured, in part, by the sheer volume of applications we receive and, after all the evaluations are complete, the number we are able to support.

On that basis, the Arts Board passed aother kind of milestone in 2011-12, one that is unique in our history; we processed more than 1,000 grant requests from artists and the organizations that support them, and, just as extraordinary, we aproved more than 500.

This is quite an accomplishment for our small but dedicated team of Arts Board staff and for the juries of peers that give so generously of their time and wisdom. It speaks of a province where artistic creation is thriving at all levels, where art truly is for everyone. An example is a unique program launched this past year in support of the French-speaking arts community. Juries were held for the first time in a language other than English, another milestone.

More than 1,000 grant applications in a year underscores a very real and significant pressure within the arts community. It's the same pressure facing all arts organizations that struggle to keep pace with demand and the corrosive effect of inflation on fixed funding. Fortunately, arts administrators are among the most entrepreneurial and creative managers of money and outcomes anywhere. The Saskatchewan Arts Board's year-end audited financial statement reflects a modest surplus for 2011-12, largely from reduced administrative costs on the expenditure side. Much of that will be spent on programs in support of the next batch of grant applications from Saskatchewan artists.

The numbers tell us the demonstrable need of the community we serve has never been greater. Our Board of Directors and staff will, as always, rise to the challenge. Stable, relevant, and responsive; all in all, a pretty good place to be as the Arts Board approaches 65.

David Kyle
Executive Director

Staff

TOP ROW (REGINA) | Gail Paul Armstrong, Sabrina Cataldo, Denise Dreher, Bob Guest, Belinda Harrow, Shannon Hebert, Karen Henders

MIDDLE ROW (REGINA) | David Kyle (Executive Director), Noreen Neu, Carmelle Pretzlaw, Peter Sametz, Sandi Sikorski, Deron Staffen, Shelly Sundholm-Vonau

BOTTOM ROW (REGINA) | Dianne Warren

BOTTOM ROW (SASKATOON) | Kathy Allen, Tracy Chudy, Joanne Gerber, Carol Greyeyes

MISSING | Beverly Andrews, Aaron Clarke

ON LEAVE | Laura Harms, Dakota McFadzean, Michelle Rae McKay, Doug Townsend

Regina staff photos: Don Hall

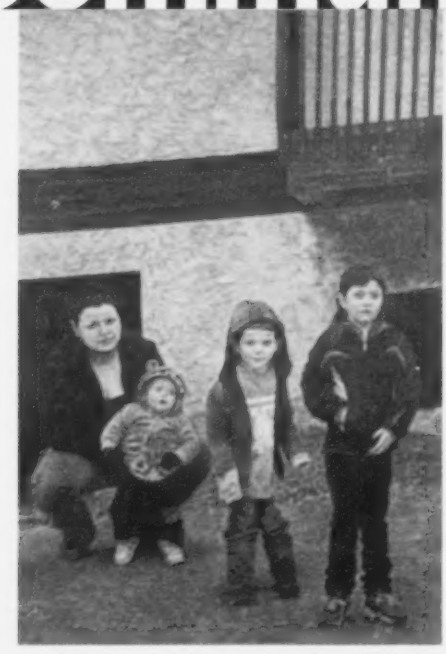
Saskatoon staff photos: Imagery Photography

1

Art gives voice to the voiceless and brings communities together.

Art is for everyone

Healthy Communities



Painted like queens

Michèle Mackasey is no stranger to the difficulties of single motherhood. Eleven years ago, she became a single parent with two children to support on her own. Mackasey put her art career on hold while she struggled to pay the bills, put food on the table, and care for her two kids. Through the hard times, an image kept her going. "I kept envisioning the kids and me standing proud together in a life-sized painting, with a light coming from behind, unifying us in our new identity as a family," she says.

In the days before photography, only royalty or the wealthy could afford to have their images captured by an artist. "When you look at the life-sized portraits hanging in art museums, you realize these must have been very important families. They are almost immortal," Mackasey says. "I wanted people to see single mothers and their families the same way."

In 2008, the Francophone painter started work on a series of portraits of single mothers and their children. She has since received an Independent Artists grant and assistance from the Portail culturel fransaskois program to expand the project. The title, *Face à nous*, "implies a bit of a stand-off. Face us. You're going to look at us," she says. The head-to-toe paintings are difficult to ignore. "They become a collective presence. It was intentional that all of the moms have eye contact with the viewer." The exhibition also gives the women a voice through an audio component.

LEFT | Michèle Mackasey
Dannié Boucher with her children Deacon, Xavlé, and Chloé, 2011
Oil on linen

ABOVE & OPPOSITE | Michèle Mackasey during her residency at the Mendel Art Gallery.

Photos: Guorong Feng

Face à nous made its debut at the Mendel Art Gallery in 2011, where Mackasey served as artist-in-residence. She set up a canvas in the gallery space so people could talk to her while she painted. "It was extremely rewarding to have single moms come up to me and say, 'Thank you,'" she says. Mackasey interacted with school tours as well. "After they saw the exhibition, I would ask if anyone in the group had a single mom. Some of the kids would get excited and proudly say, 'My mom's a single mom!' This is what I want these kids to feel – pride."

At least one dad was deeply affected by the exhibition, leaving the written comment, "From another point of view, that of being a father whose daughter isn't ready to meet him, I see what a single mother has to go through." Other commenters wrote of how the pieces validate, honour, and celebrate the strength and beauty of single-mother families. According to Bart Gazzola, in a December 2011 *Planet S* review, "*Face à nous* had the audacity to point out that single mothers can be good parents, and worthy of being painted like queens."

Portail culturel fransaskois is funded jointly by the Saskatchewan Arts Board and Canadian Heritage, through a federal-provincial agreement with Saskatchewan's Ministry of Intergovernmental Affairs.

Art instead of vandalism

When most painters are creating works of art, they don't expect the police to show up. But for Jayde Goodon and his friends, "It happens all the time" when they paint commissioned graffiti art on the sides of buildings. Goodon's work graces the walls of four Regina businesses, including a convenience store that hires him each year to create a piece for the Cathedral Village Arts Festival. "It's like an oil painting but it's done with a spray can. It takes a lot of time and effort," he says.

The 26-year-old self-taught artist has been honing his craft since Grade 7, when a friend's parent let him spray paint graffiti on a shed. What began as a hobby has now become a lucrative business. "It spread by word-of-mouth, and now I'm doing it all the time. I get a lot of businesses calling me for commissions," he says.

His artwork connects with his Indigenous roots, albeit unconventionally. "My father was always asking me to paint traditional Aboriginal art," Goodon says. "But the Aboriginal community is really into hip hop culture, too, and graffiti is part of that." His graffiti has inspired some inner-city youth, who worked with him to turn vandalized sheds into works of art. "I want to get more involved with the youth and teach them to do graffiti so they have those positive skills," he says.

In 2011, Goodon received an Indigenous Pathways Initiative grant to take his art to the next level. Armed with a large selection of canvases, an airbrush, and acrylic, oil and spray paint, he experimented with new techniques and media to create graffiti that people could take home. All 35 pieces sold at the resulting exhibition. He created more for another show and they sold out, too.

"The grant opened up my eyes to the endless opportunities of what you can do with art," he says. "Instead of just spray painting, I want to branch out and make a sculpture of one of my characters, or have a face coming out of the canvas."

Goodon and his friends have created an art collective called 11 Hooks. They rented a studio in Regina's Warehouse District that they are turning into a graffiti art gallery. "It will be something different than your average art gallery," he says, and hopes it will inspire other young people to pursue art. "I wish I had this when I was a kid!"

His graffiti has inspired some inner-city youth, who worked with him to turn vandalized sheds into works of art.

LEFT | Graffiti art at the 2011 Cathedral Village Arts Festival created by Jayde Goodon, Danny Fernandez, David Lorna, and Josh Goff

Photo: Jayde Goodon

Writing for your life

Writing has a long history of having a therapeutic value. "One famous name after another will say, 'I would have gone mad had I not been able to write,'" notes writer Ted Dyck. In partnership with the Canadian Mental Health Association (CMHA) Saskatchewan, Dyck coordinates the Writing for Your Life program, which supports six writing-as-therapy groups around the province.

The program was inspired by Dyck's own struggle with depression. "Writing helps to develop, empower and articulate a Self that has too long been stigmatized," he says.

Through a Creative Partnerships Explorations Grant in 2009, Dyck worked with local CMHA branches to establish writing therapy groups in Moose Jaw, Swift Current, and Weyburn. An Innovations Grant in 2011 expanded the program to Eastend, Prince Albert, and Yorkton. Most groups have five to six members, though numbers fluctuate.

Depression and anxiety are the most common illnesses for participants. "Most of our members are fairly high-functioning. Someone in the absolute grip of a bipolar episode or clinical depression is not ready or able to participate in a writing group," says Dyck.

Facilitators, often members of the Saskatchewan Writers' Guild, emphasize confidentiality and voluntary sharing to create a safe and supportive atmosphere. Ian McIntyre, a participant in the Prince Albert group, says writing has helped him. "I wasn't sure I could write, but now I have discovered a hidden talent," he says.

Transition, a biannual magazine published by CMHA Saskatchewan and edited by Dyck, publishes prose and poetry and holds launch events with member readings. Participants will also present their work at the 2012 CMHA national conference in Regina.

"These writers have literally written themselves into a better place, and they are now sharing that writing and that self with the larger public," Dyck says.

The Creative Partnerships program is delivered in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

For Crying Out Loud

by Ian McIntyre

if you think you are down with life
cause you're better off just being you
just being yourself and nothing else

for crying out loud
we are birds of a feather
pain inside can be done away
get it out and be happy again

if you think you've had enough
we have all been there too
here at The Nest you are welcome
to share your tears

for crying out loud
you are a lot better now
love is stronger than all of hell
love will pick you up when you fall

if you could see a brand new world
take a breath before you jump
out of hope a new life can begin

for crying out loud you are my friend
you are my friend...

© 2012 Ian McIntyre

Inspiring movement

In cultures all over the world, dance is used to bring communities together in celebration. Research shows that dance also improves brain function and concentration. In two North Battleford community schools, students, teachers, and family members worked with artist-in-residence Ashley Johnson to explore the difference dance could make in every facet of their lives.

Johnson began by teaching the teachers. A major obstacle to teaching dance is that it has to be modeled to students, and "sometimes teachers don't feel confident enough to do that," she says. "It was important to engage with the teachers so they integrate dance into the classroom and continue on after the project."

Teachers scheduled BrainDance breaks in their classes. Developed by Anne Green Gilbert, BrainDance is a series of eight developmental movement patterns that humans naturally do in the first year of life. "Anyone who has interruptions in the patterns will have issues with coordination, language development, and strength. Repeating this series helps with re-patterning and self-regulation," Johnson says.

Teachers noticed an immediate improvement in student behaviour. In one class, a dance break before recess meant harmony on the playground. In another, bullying decreased and students were more willing to try new things. "I feel under control and have the courage to just stand up and dance in front of the class," says Grade 4 student Keely.

The Healthy Bodies, Healthy Minds, Healthy Communities project began in 2010 with a Creative Partnerships Explorations Grant, followed by an Innovations Grant. Sherron Burns, arts education consultant at Living Sky School

Teachers noticed an immediate improvement in student behaviour. In one class, a dance break before recess meant harmony on the playground. In another, bullying decreased.

LEFT | Artist-in-residence Ashley Johnson develops choreography with dancer Carmen Poetschke.

Photo: Ashraf Ogram

Division, says the school's broader community has embraced the project. "One parent, recently immigrated from Africa, talked about how he missed dance as a natural way for the community to come together," she says. "That inspired us to host community dances with musicians," Burns says. Each event had a theme related to the schools' diverse cultures, including First Nations, Métis, and African. Students took the lead and taught their families dances they had learned with Johnson.

"Ashley has inspired people to dance in the hallways, in the playground, in the gym, and in the streets," says Burns. "Dance is everywhere!"

The Creative Partnerships program is delivered in collaboration with SaskCulture Inc. through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Connecting with youth

When American author Barbara Kingsolver was asked how she handles writer's block, she responded, "Raise children. You'll be so hungry for writing time... that you'll leap onto your keyboard like a racehorse out of the gate." As a writer and a mother of two, Saskatoon's Alice Kuipers can relate. "I have a lot of time to think of story ideas when I'm spending time with my children. So, I find when I do sit down to work, I can be very focused and clear, because I know I only have that period of time," she says.

ABOVE | Alice Kuipers

Photo: Emma Love

Young adult fiction is Kuipers' genre of choice. For years, she focused on writing short stories, poems, and novels for adults, but "I wasn't finding my voice," she says. Once she began writing about a 12-year-old main character, "suddenly, the length of the story, the character's voice, everything that I had written in the past came together in a way that worked."

Her next young adult book, *Life on the Refrigerator Door*, was picked up by HarperCollins Canada in 2007. Published to rave reviews in 29 countries, it was named by The New York Times as a Book for the Teen Age and won numerous prizes, including a Saskatchewan Book Award. Following this success, Kuipers received a Lieutenant Governor's Arts Award in 2008.

What appeals most to her about writing for young adults is that "at that age, they start to make decisions that have huge impact on the adult they will become. If something major happens to them, the way they deal with it will change who they are forever," Kuipers says.

In 2008, she received an Independent Artists grant to write *Curiouser and Curiouser/The Book that Fell in the Bath*. The novel follows Chloe, a young woman who copes with the difficulty of finding herself in a society that rejects her. A solid draft is complete, but Kuipers isn't ready to share it. "I write lots of books at the same time. I've always got two or three on the go. *Curiouser* is on a pause, but in a good way."

Her latest project is *The Bookworm Book by Violet and Victor Small*, to be published next year by Little, Brown. As with all of Kuipers' books, the main characters are interested in writing and creating. "It's expressing the idea that creativity is not frivolous – it makes you a better parent, it helps you at work, and it enhances every aspect of your life."

For more on Alice Kuipers, visit www.alicekuipers.com.

Freedom through art

Visual artists work in media such as oil on canvas, acrylic on board, or charcoal on paper. At the Saskatoon Correctional Centre, however, there is little access to these supplies. "I had one man hand in a picture he made from paper towel, soy sauce, and mustard. It's incredible!" says Diann Block, cultural coordinator at the centre. "Every unit runs differently, but the common theme is the men doing artwork."

Block wanted to give the men a chance to share their talents. She approached Saskatoon Community Youth Arts Programming Inc. (SCYAP) about an art exhibition. SCYAP's gallery was booked into 2013, but a last-minute cancellation made room for the *ConArt* show in early 2012. "The exhibition was a way to help build up their self-esteem and self-worth," Block says. "I also hoped that it could lead to better opportunities for them."

Inmates were excited to be part of the show. "There are a lot of good artists in here, but they don't know how to go about showing their art to people," says Dale, a *ConArt* participant. Curtis, whose work was also featured, says, "It gave me hope for a future as an artist and that my work can be recognized as good art."

The work varied from traditional Aboriginal imagery to tattoo-inspired art, with themes of cultural pride and the struggle between good and evil running throughout the exhibition. Some pieces were painted on canvas, while others were drawn on the backs of envelopes. "The envelope was the first piece to sell," says Sarah Mamer, art administrator at SCYAP. Some of the artists donated a portion of the proceeds to STR8UP, a gang-prevention program at the John Howard Society.

Mamer says the public response was very positive. "Most visitors thought it was great that these men are trying to give something back, and that art can be used to reconnect with the society they have been removed from," she says.

A second *ConArt* exhibition is planned for spring 2013. Block says some of the men have made connections in the community that will enable them to pursue careers in art. "I know that art helps the men find a focus and calms them. If they can continue their art on the outside and make it their career, that would be their rehabilitation," she says.

For more on Saskatoon Community Youth Arts Programming Inc., visit www.scyapinc.org.

SCYAP receives Annual funding from the Professional Arts Organizations Program

"If they can continue their art on the outside and make it their career, that would be their rehabilitation."

ABOVE | *ConArt* work on display at the Saskatoon Youth Arts Programming Gallery

Photo: Aloys Fleischmann at Festivale Photomedia

2

Art honours our history and diverse cultures by sharing unique Saskatchewan stories.

Art is for everyone

History and Culture

A shared bilingual experience

People listening to Alexis Normand's songs may not always understand the words, but they don't seem to mind. The jazz/folk chanteuse performs in French even though the majority of her audiences are Anglophones.

"People are very open towards it, and music says a lot without words. I think they figure out what I'm about as a Francophone musician and what I sing about," she says. Given the language barrier, Normand works hard on her rapport between songs to keep the audience engaged. "With a mixed crowd, I'll speak in English between songs and sing in French. It's a shared bilingual experience for everyone."

Normand has been writing and performing since she was 15 years old. "The community encouraged me to keep writing in French and working on my skills as a songwriter," she says. She left Saskatoon to take a music education degree in Ottawa and attend a school for Francophone singer/songwriters near Montréal. She returned home in 2008, performing as much as she could while teaching at her former high school. After a year, she decided to pursue music full-time.

Recently, Normand received a Portail culturel fransaskois grant to tour eastern Canada with Saskatchewan-born singer Anique Granger, who is now based in Montréal. It was a natural pairing, as the two rode the same bus to school when they were young. "She remembers me falling asleep on the bus and having to wake me up and bring me to my door," Normand laughs.

ABOVE & RIGHT | Alexis Normand

Photos: Karen Mackie at glowfoto.ca

On tour, the majority of audiences were Francophone, so Normand had to refine her performance for a unilingual crowd. "Some jokes don't work in English and some don't work in French – you get to know those really quick!" she says. "My job as a performer is to connect to the audience. That's what I really enjoy, to connect with people through the language that we share."

Normand released an EP in 2010, and her first full-length album comes out in fall 2012. In the meantime, fans will hear her music throughout the Year of the Fransaskois, as "Cet horizon" (co-written with fransaskois rapper Shawn Jobin), was chosen as the theme song for the celebrations.

For more on Alexis Normand, visit www.alexisnormand.com.

Opening doors to fransaskois culture

When singer/songwriter Alexis Normand heard about the new Portail culturel fransaskois grant, she could not believe it. "Really? A grant for Francophones?"

Photographer Daniel Paquet had a similar response. "I was excited," he says. "I could see a great opportunity for me to do more research on the French history of locations across the province and share their beauty with the people of Saskatchewan."

The Portail culturel fransaskois is a two-year initiative that provides funds for Saskatchewan Francophone artists, arts organizations, and groups to develop artistic practices and engage communities. The program coincides with the provincial declaration of 2012 as the Year of the Fransaskois. Artists who received grants will showcase their work at l'Année des Fransaskois festivities across the province.

Says Normand, "It's an opportunity to share our Francophone community with the rest of Saskatchewan and beyond. And it's a great way to showcase Saskatchewan's cultural scene and the diversity of what is produced here."

Portail culturel fransaskois is funded jointly by the Saskatchewan Arts Board and Canadian Heritage, through a federal-provincial agreement with Saskatchewan's Ministry of Intergovernmental Affairs.

What's in a name?

If ever in doubt of the strong French presence in Saskatchewan, look at a map. The province is sprinkled with names such as Île-à-la-Crosse, Belle Plaine, and Qu'Appelle Valley. For Francophone photographer Daniel Paquet, these names serve as a reminder of French settlers and their role in building Saskatchewan. His series of photos, *sept lieux de résonance française*, captures the scenic landscapes of seven such places.

"The images reveal part of the route taken by the first voyageurs and pioneers when they crossed the prairies and gave their French names to each place," he says. "The locations, in a winter context, stress the natural significance of their names. The photos are meant to show the hardness, contrasts, and majesty of the Saskatchewan winters that these pioneers got to know."

He chose locations based on their diversity, history, and geography. "To imagine what it was like to be a pioneer in the middle of a Saskatchewan winter, I had to go in some remote areas and remove myself from today's civilization," Paquet says.

Born in Beauport, Québec, Paquet feels deeply rooted to the Saint-Laurent Valley; however, the process of photographing Saskatchewan's French places has helped him sink some new roots in this province's soil. "The opportunity I had to travel across Saskatchewan has made me realize how much the scenic landscapes of this province are incredible and inspiring. I love Saskatchewan, for its geography and for the people, and I think both of them are strongly linked," he says.

"As an immigrant to Saskatchewan, I feel closer to those Francophones who decided to establish their families here in the prairies a hundred years ago. Through my project, I want to celebrate their lives and achievements," Paquet says. "I feel that today, it is my responsibility to continue building a better community through my work and through my art."

To view the *sept lieux de résonance française* exhibition, visit www.7lieux.ca.

For more on Daniel Paquet, visit www.photo.paquet.ca.

This project was supported by the Portail culturel fransaskois program

"I feel that today, it is my responsibility to continue building a better community through my work and through my art."

RIGHT | Daniel Paquet
Île-à-la-Crosse au lever du soleil, 2012
Photographie digitale

Honouring untold stories

More than 125 years after the Riel Resistance at Batoche, many stories remain untold. "Much of the written material still tends to be voiced by the dominant culture, even when it is sympathetically done," says writer Andréa Ledding. At the 2010 Back to Batoche celebration, she interviewed people about their personal connections to the event. "I felt this was a chance to tell the story from a more varied viewpoint, in the words of the people who most lived with the aftermath," she says.

The resulting manuscript combines a number of genres, including poetry, prose, script, and dialogue, to reflect the diversity of the stories. "The form served the content, and the content inspired the form," she says. "The Métis Nation is known for fluidity, flexibility, range, diversity, creativity, adaptability, skill, and endurance, so it's a way of trying to capture a notion of that vast tradition on the page."

The title, *In the Pockets of Our Hearts*, came to Ledding when she was meditating on the project and laying down tobacco. "Until our stories are told and shared, they are stored up in our hearts. Our stories are who we are, and the heart of our identity," she says. "Stories are living breathing entities with spirits, too. They are treasures that can't ever be taken away."

Ledding received an Independent Artists grant as well as funding from the Canada Council for the Arts to complete a first draft, which received third place in the 2011 John V. Hicks Long Manuscript Awards. Juror Betsy Warland commented, "Whether it's quotes from a soldier's journal, Métis oral stories, written histories and documents, or the writer's eloquent poems that recreate events, this story braids itself back together with compassionate fierceness and skill over its 125 years of existence."

Ledding encourages anyone who has a story about the Riel Resistance to contact her at batoche1885@gmail.com.

ABOVE | Andréa Ledding at the Back to Batoche 125th anniversary celebrations in 2010

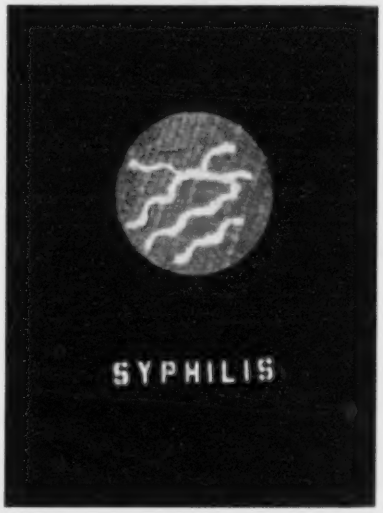
Of beads and bubonic plague

According to Ruth Cuthand, "Beads and viruses go hand-in-hand – new diseases and goods that traders brought to the Americas." The Indigenous artist uses both in *Trading*, a series of beaded images of virus microbes. "Beads are a visual reference to colonization. Valuable furs were traded for inexpensive beads," she says.

Eleven of the viruses are beaded and one, *Syphilis*, is crafted from porcupine quills. "Quills reference the pre-contact way of making decoration," she says. Cuthand had never done quillwork and could not find anyone to teach her. "But I did find a book!" she says. An Independent Artists grant afforded her the time to learn the skill, create the quillwork piece, and bead seven of the other viruses. Each image took her between 40 to 60 hours.

With help from a Culture on the Go grant, the Mendel Art Gallery has embarked on a national tour of *Ruth Cuthand: BACK TALK (works 1983-2009)*. It kicked off in Halifax in January 2012, where it was well-received. "It's kind of interesting because they don't have a large Native population there. I thought the response would be flat, but I was very happy with it," Cuthand says.

The retrospective's bilingual catalogue is printed in Cree and English, and is the first of its kind. "It's very exciting! To me, it is a nod to my father, who was the only Native person to bring an Indigenous language to the Canadian Translators Association. He knows the really old Cree language," Cuthand says.



The MacKenzie Art Gallery received an award from the Canada Council for the Arts to purchase six works from the *Trading* series, and the Arts Board purchased *Syphilis and Influenza* for its Permanent Collection. "When the MacKenzie won the award to purchase my work, it made me feel like my work was validated," she says. "I was really pleased when the Arts Board purchased *Syphilis*. It was a lot of work and I wanted it to stay in the public space."

Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.

LEFT | Ruth Cuthand
Syphilis, 2009
Quillwork on backing

Photo: Thirza Cuthand

30 years of new plays

When the Saskatchewan Playwrights Centre (SPC) was founded in 1982, all of its members could fit around a boardroom table. Now it has 130 members. Over the past 30 years, plays developed with SPC assistance have been produced in Saskatchewan, across Canada, and abroad; many of them have been published and received awards.

Today, SPC remains the only organization in the province fully devoted to the development of new plays, providing members with opportunities through workshops, readings, festivals, competitions, dramaturgical services, and the Aboriginal Playwrights Circle.

Founding member Geoffrey Ursell says SPC has played an important role in his growth as a playwright. "I've learned how to work well with dramaturges, directors, and actors and gained increased confidence in my skills," he says.

Ursell's recent play, *Dead Midnight*, opened the 2011-12 season at Persephone Theatre in Saskatoon. He says SPC support "was instrumental to the play being ready for Persephone to agree to produce it. To see words on a page brought to life by actors is always a thrilling experience."

For more on the Saskatchewan Playwrights Centre, visit www.saskplaywrights.ca.

The Saskatchewan Playwrights Centre receives Multi-Year funding from the Professional Arts Organizations Program

LEFT | Rob van Meenen and Kristen Holfeuer perform at Persephone Theatre in *Dead Midnight* by Geoffrey Ursell.

Photo: Liam Richards

An artistic celebration

When French-Swiss filmmaker Jean-Luc Godard turned 80 years old in 2010, Regina artists celebrated for months, using the occasion to showcase Saskatchewan art with a Godardian twist. SonImage Collective, a group of artists, filmmakers, and theorists, organized an international conference followed by a season of Godard-influenced projects. Collective member Charlie Fox says, "The multidisciplinary aspect of the Regina artworks demonstrates his influence on both individual and collective levels." Fox, a sound and video artist, notes that Godard's *La Nouvelle Vague* (New Wave) spirit of experimental filmmaking fueled the creation of the Saskatchewan Filmpool Co-operative in the 1970s.

Local interest in Godard's work grew in the two years before the conference and season, says ceramic artist Jeannie Mah, also a member of the collective. "It became infectious! Enthusiasm spread by word of mouth due to the research being done by a great number of people, and the work being developed by local artists and students."

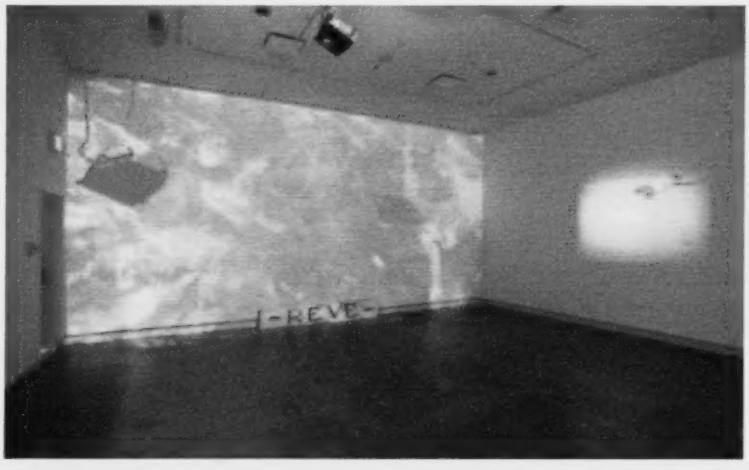
The SonImage Collective did not want the momentum to end, so it applied for an Arts Board grant to produce a multidisciplinary book and DVD, *The Jean-Luc Godard Season in Regina*. The DVD will document films and performances, while the book will examine the work through photos, poetry, and critical essays.

Given the international interest generated by the SonImage conference, the publication will also expand the visibility of Saskatchewan artists within a global context.

Mah expects the book and DVD will be completed by 2014. "I am still amazed at how well the whole cultural community worked together on this project," she says. "I hope the book will allow the intellectual richness, rigour, and beauty of the work to be seen."

BELOW | *Rêve + Wascana* film by Jack Anderson and Jeannie Mah at the *cinema <=> life <=> cinema* exhibition at the Dunlop Art Gallery in Regina
Curator: Sheila Petty

Photo: Trevor Hopkins



Sharing Saskatchewan stories

Saskatchewan is known across Canada for its leadership and vision in the arts, and the Saskatchewan Filmpool Co-operative is no exception. Established in March 1977, the Filmpool is one of the oldest in the country. In 35 years, it has supported more than 2,000 independent projects, including animation, dramatic, documentary, and experimental films and video.

"We encourage visionary production in the province, driven by the people of Saskatchewan," says Gordon Pepper, executive director of the Filmpool. "Saskatchewan people are diverse, we are expansive, and we have many wonderful stories to tell."

The Filmpool provides artists with the tools they need to tell those stories, including access to funding, grants, equipment, editing facilities, mentorship, and training. The Filmpool does not limit its support to its 160 members, but opens its doors to anyone making a film or video project in the province. "Inspiration is contagious, and that is what Filmpool loves most about supporting artists." Pepper says.

The co-operative creates new audiences for Saskatchewan film through partnerships with a variety of organizations and artists. One event that is gaining momentum is the biannual "A Night of Poetry and Film" organized by Regina writer Kelly-Anne Riess. "Audiences continue to love the presentation of story by poets reading their work and filmmakers screening theirs," says Pepper.

Founding member Don List says the Filmpool has made an enormous impact on the media arts community. "It provides an environment that is open to experimentation, new ideas, inexpensive access to facilities, and a distribution network to get your project screened," he says. "More work from Saskatchewan filmmakers is now seen around the world – at festivals, on television, in art galleries, and all over the Internet."

For more on the Saskatchewan Filmpool Co-operative, visit www.filmpool.ca.

Saskatchewan Filmpool Co-operative receives Multi-Year funding from the Professional Arts Organizations Program, supported in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

BELOW | Amalie Atkins
Girl with Bolex, 2010
Chromia print

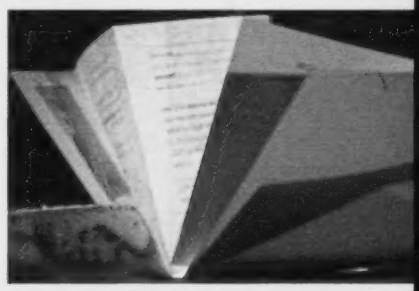
3

Art is for everyone
Innovation

Art changes with the times, through new technologies or a return to traditional techniques.

The book as art object

Amidst talks of multiplatform digital books, participants at a recent Canadian Public Arts Funders (CPAF) literary arts gathering were reminded of how interactive low-tech books can be. As host of the professional development event, the Saskatchewan Arts Board presented a display of handmade chapbooks published by Jack Pine Press. Participants were invited to touch and examine the books, some of which are folded into intriguing shapes or bound with unusual materials such as truck mud flaps. The pieces highlighted how artists and writers may integrate form and content, creating books that serve as both art objects and works of literature.



"This was such a good reminder of why books will always be published," says Joanne Gerber, literary and multidisciplinary arts program consultant at the Arts Board. "The display really added dimension and a counterpoint to our discussion on the brave new world of e-publishing. It reminded us of where we've come from and how we have to preserve that."

The March 2012 meeting brought literary arts funders from across the country together to address the impact of technology on publishing, digital copyright issues, and initiatives to create development opportunities for Aboriginal editors.

For more on Jack Pine Press, visit www.jackpinepress.com.
For more on Canadian Public Arts Funders, visit www.cpaf-opsac.org.

ABOVE & RIGHT | Jack Pine Press books were displayed as objects of art at a recent literary arts meeting in Saskatoon.

Photos: Troy Mamer

STRONG
SEED
EGGS IN A FIELD
Even the Sky Parts
Nancy Lowry
Eoin

Digital revolution

In less than five years, media production has changed drastically. Many people watch videos on computers, tablets, and phones instead of on televisions. Audiences want media at their fingertips, to start, stop, and share at the touch of a screen.

"Creators are answering to audiences, who have more power than before," says Nova Alberts, Digital Media Initiative (DMI) manager at the Saskatchewan Media Production Industry Association (SMPIA). "That takes a transition in thinking, storytelling, business models, and technology."

To receive funding from the Canada Media Fund, television programs must include a digital media component, such as interactive websites or online games. With only a fledgling digital media industry in the province, local producers turned to Vancouver and Toronto companies to meet the requirement.

"As a proud Saskatchewan gal, that broke my heart," says Alberts. "We have highly-trained and talented interactive professionals here, but they were missing out on the opportunity to use their skills working on creative content."

In September 2010, SMPIA launched the DMI to help build a creative digital media community in the province. Alberts worked with organizations, such as Saskatchewan Publishers Group and CARFAC Saskatchewan, to explore how interactive media could be applied outside TV and film. She also travelled to conferences across Canada as an ambassador for the province's growing industry.

Workshops and activities like the 2011 Multi-PlatFORUM Conference and DMI Transmedia Labs helped artists of all genres discover how to incorporate digital elements into their work. "An example is an interactive children's e-book designed for an iPad," Alberts says. "Kids can colour the sky, play a piano in the story, or animate elements and move them around."

The DMI wrapped up in November 2011. Since then, SMPIA has changed its name (formerly Saskatchewan Motion Picture Industry Association) and board structure, and 40 per cent of its membership now works in interactive media.

"There is a business to artistic digital media in the same way that there is a business to film, and that's what we want to see happen in Saskatchewan," Alberts says.

For more on the Saskatchewan Media Production Industry Organization, visit www.smpia.sk.ca.

SMPIA is a Creative Industries Sector Organization, funded through the Creative Industries Growth and Sustainability Fund, by agreement with the Ministry of Tourism, Parks, Culture and Sport.

ABOVE | Writer/director Trevor Cameron, front-end developer Adam Barrett, and writer/mobile developer/musician Matt Voyno work on a webseries and video game prototype in SMPIA's Transmedia Production Lab.

RIGHT | Web designer/multimedia artist Carrie Gates blocks out story structure across multiple platforms in SMPIA's Transmedia Production Lab.

Photos: Reilly Forbes — PAVED Arts

Start the presses!

The indentation of letters on the page, the slight imperfections in typesetting, the smell of the ink: all of these elements work together to make letterpress-printed items unique and special. Traditional printmaking has seen a resurgence in recent years. "I think people are beginning to notice a lack of tactile objects in our digitally dominated world. Almost everything we do happens on screens, whether they are smart phones, computers, or TVs," says Michelle Brownridge, a founding member of the Articulate Ink print collective.

Articulate Ink was formed in January 2010 by Amber Dalton, Caitlin Mullan, and Brownridge, who were later joined by Karli Jessup. The foursome saw the need for a public print studio, now housed in the Creative City Centre in downtown Regina. Artists of all genres pass by the studio, leading to collaborative opportunities. Articulate Ink produces merchandise for local musicians such as The Fortunate Isles, Belle Plaine, Library Voices, and many others. "They really appreciate the hand-made element and process," says Brownridge.

On top of its commercial success, Articulate Ink has found artistic success with solo and collective shows, including *Press: The Work of Articulate Ink* at the Regina Public Library's Dunlop Art Gallery in 2012.

A Professional Arts Organizations Program Annual Assistance grant helped the collective expand its space and increase its capacity to seven members. Says Brownridge, "It is such a fulfilling feeling to walk up the stairs and see someone working hard in the studio, elbow deep in ink, and know that it is possible because of something we started and built from the ground up."

Soon, Articulate Ink will be opening its doors even wider, with a drop-in program and workshops in block printing, etching, letterpress, and silk screening. Articulate Ink's focus on bringing printmaking to the public follows in the tradition of the art form. "There is an inherent message of accessibility, distribution, and democracy in the history and medium of print," Brownridge says.

For more on Articulate Ink, visit www.articulateink.ca.

LEFT | Karli Jessup and Michelle Brownridge carve linoleum blocks for printing.

Photo: Robin Schlaht

All things audio

The concept for the Recording Arts Institute of Saskatoon (RAIS) started as a few pen strokes on a napkin three years ago while Theta Lab business partners Sean Pion and Doug Luciuk were having lunch. "There is no other audio engineering school in the province," Luciuk says. "Previously, youth had to go elsewhere to get the education they needed in this field." Located in Saskatoon, the school attracts students passionate about "all things audio."

In April 2011, Saskatchewan Advanced Education, Employment and Immigration registered RAIS as a Private Vocational School. RAIS also received the first Small Business Loan from the Flexible Loan Program administered by the Arts Board.

In its first year, the school offered a full-time, six-month audio engineering diploma program, as well as weekend workshops. All classes are hands-on, with a low instructor-to-student ratio. "The industry has really embraced the school. All of the film and music studio owners in the province have invited our students to tour their facilities," Pion says. "Students record a different artist or group every Friday and the musicians have all left with very positive responses to their experience."

Students have responded positively to the program as well. "I used to hate school, but this is different," says RAIS graduate Dylan Sikorski. "I actually enjoyed coming to class and studying."

The first term began in July 2011, with five students enrolled. By the second term in January 2012, enrollment was at full capacity with eight students. Ranging in age from 18 to 30, students come from both rural and urban centres and a variety of ethnic and socio-economic backgrounds. "We are a microcosm of the Canadian music industry," says Pion. "It is very exciting to see the next generation of artists and professionals show such determination and passion for the creative industries."

For more information about the school, visit www.rais.ca.

The Flexible Loan Program is an initiative mandated under the Creative Industry Growth and Sustainability Fund agreement between the Arts Board and the Ministry of Tourism, Parks, Culture and Sport. The program offers short-term, low-interest, demand loans of up to $25,000 for eligible commercial sector activity.

ABOVE | The first graduating class of the Recording Arts Institute of Saskatchewan (left to right): Jon Paley, Steve Rosenfeldt, Dylan Sikorski, Darrin Kostur, and Dylan Giesbrecht.

Photo: Sean Pion

The sound of innovation

In the 1930s, Foley artists created the "clip clop" of horse hooves with wooden blocks. Today, they insert the sound with a single keystroke. David j Taylor, audio producer at media production company Twisted Pair Productions, says new technology is invaluable for artists. "We came from analog tape in the 1970s. The revolution of the computer has expedited the creative focus," he says. Taylor recently did Foley work for *Wild Life*, a National Film Board production that was nominated for a 2012 Academy Award.

Mike MacNaughton, president of Twisted Pair, believes that technology fuels creativity. "Hardware and software give you the tools you need to be creative and efficient in the industry. We're doing things now that we would never have conceived of 15 years ago."

Saskatchewan is isolated in terms of media arts technology, so MacNaughton attends international trade shows to stay on top of the latest advancements. "You have to go out and see what the rest of the world is doing, so you can bring it back and put your Saskatchewan stamp on it," he says. "Otherwise, you're in a vacuum out here and you don't get the larger picture," he says.

In 2011, MacNaughton received a Saskatchewan Arts Board Travel Grant to attend the Audio Engineering Society Trade Show in New York City. "These kinds of grants build industries here," he says. "Over the years, we've come across some very innovative products to improve our efficiency and workflows. So many of our clients are competing nationally and internationally that we need to be really good at what we do, or they will go elsewhere."

For more on Twisted Pair Productions, visit www.twistedpairproductions.com.

LEFT | David Taylor works in Twisted Pair's Regina control room.

Photo: Calvin Fehr

ABOVE | Performed installation of *PickUpPutDown*: Ellen Moffat with Jeff Morton and David Gross at PAVED Arts in Saskatoon.

Photo: Devin McAdam

The body as instrument

When you walk into one of Ellen Moffat's sound installations, expect to become part of the artwork. The media artist's pieces come to life fully only when audiences participate. "The role of the audience is to literally play the work, similar to an instrument," Moffat says. "At the same time, audiences can experience it entirely at a visual level."

Sound is filtered through organic materials, such as salt, seeds, and water, to add what Moffat calls "sonic texture." The filtered sound is run through software that creates delays, decays, and frequency shifts. The final version is output to multiple speakers, expanding and extending the instrumental capacity of the body.

In her installation, *PickUpPutDown* at PAVED Arts in Saskatoon, Moffat turned

the gallery space into an ad hoc sound chamber by attaching instrument wire and sound materials directly to the structural features of the gallery. The walls became soundboards, amplified with contact microphones. Moffat, along with musicians Jeff Morton and David Grosse, performed the installation at the opening reception. "People were drawn into the work. They wanted to discover how it functioned and to experiment with manipulating the materials to make sound," she says.

Moffat received an Independent Artists grant in 2010 to continue her exploration of action-activated interfaces and the language of the body. She presented her work throughout 2011 at events, residencies, and exhibitions in Canada and the United States. "I have extended my work into temporary public installations and festivals, as well as working with community groups. I want to expand my audience beyond the gallery community," she says.

For more on Ellen Moffat, visit www.ellenmoffat.ca.

For more on PAVED Arts, visit www.pavedarts.ca.

PAVED Arts receives Multi-Year funding from the Professional Arts Organizations Program, supported in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Reimagining the wheel

In light of advances in artistic technology, some may view the pottery wheel as obsolete. Ceramic artist Jody Greenman-Barber disagrees. "People sometimes say there's nothing more you can do with the pottery wheel, but I think it has the potential to be pushed further aesthetically and technically," she says. "It's an extraordinary challenge to continually find new ways of working with it to voice ideas of relationships and form."

Greenman-Barber was first drawn to the pottery wheel because of its movement, rhythm, and energy. "I see the wheel as a musician would see an instrument. I want to play it." She has since developed a dance-like technique when throwing pots. "I create a movement with my body that generates a twist in the clay as it's forming," she says. "The wheel is spinning and I'm spinning as well. With the right rhythm, I'm able to dance with it so it's almost hula hooping."

The resulting tornado-shaped sculptures are often topsy-turvy and look as though they may collapse. Greenman-Barber views her technique as a performance. "I am presenting the ideas, history, and process of making ceramics through my work. Using my body, I am transferring that to the viewer so they can experience it on a different level," she says.

In 2009, she created *Clay Play*, a fun music video that shares her creative process and emphasizes the performance aspect of her work. The film was screened at the 2010 International Film Festival on Clay and Glass in France, and was recently added to the Saskatchewan Arts Board's Permanent Collection.

ABOVE | Jody Greenman-Barber
Clay Play, 2009
Film
Photo: Robert Daniel Pytlyk

Artist residencies in Denmark and Medicine Hat, supported by Independent Artists grants, have helped Greenman-Barber further develop her technique. "I've always been about making pieces that don't fall into the ideals of 'the perfect pot,'" she says. "To me, there's a connectivity in the work, an energy, movement, and honesty in the pot that resonates. You get a sense of the maker – that creative excitement, passion, and desire."

To watch *Clay Play*, visit www.youtube.com and search for "Jody Greenman-Barber."

"People sometimes say there's nothing more you can do with the pottery wheel, but I think it has the potential to be pushed further aesthetically and technically."

4

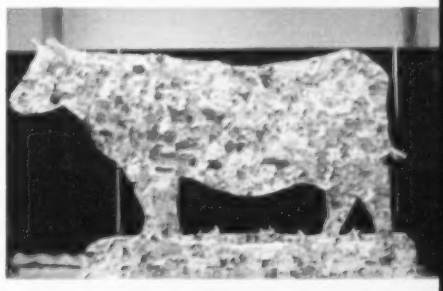
Art does not need to be intimidating. Everyone can get involved!

Art is for everyone

Engagement

Urban Cow

While farmers were bidding on bovines, students were creating a priceless cow of their own. Visual artist Bevin Bradley collaborated with up to 500 young people per day to create the multi-coloured, graffiti-inspired *Urban Cow* at the 2011 Canadian Western Agribition. Visitors used art supplies and coloured paper to fashion unique squares, which were then incorporated into the life-sized mural. The installation was located in the Agri-Ed Showcase, among live chickens, turkeys, and other livestock displays.



"Visitors loved the opportunity to learn about branding through art," Bradley says. "People of all ages were keen to participate and many would come back again and again. Even those who were initially apprehensive quickly became engaged."

The Arts Board also presented a visual art exhibition called *I Get a Kick Out of Cows* at Agribition. Pieces from the Permanent Collection showed Saskatchewan artists' enjoyment and sense of humour in depicting the cow, an animal that is so familiar in the province's agricultural landscape.

For more on Bevin Bradley, visit www.thestallgallery.com. For more on the Canadian Western Agribition, visit www.agribition.com. For more on the Arts Board's Permanent Collection, visit www.artsboard.sk.ca/permanent-collection.

The Saskatchewan Arts Board's Permanent Collection includes nearly 3,000 works of more than 600 artists and represents more than six decades of contemporary art practice in the province.

LEFT | Shannon Johnstone and her son Cooper paint their pieces of the *Urban Cow*.

ABOVE | The 12-foot *Urban Cow* installation at Canadian Western Agribition

RIGHT | Detail of children's contributions to the *Urban Cow*

Photos courtesy of the artist

Jaylin
Sasha
Matthew

An art treasure map

When imagining what lurks in back alleys, circus performers do not usually spring to mind. In Saskatoon, however, people have come to expect fire spinners in the nooks and crannies of their city, thanks to Free Flow Dance Company's Back Alley Antics.

"We like the idea of reclaiming this unused public space that has a slightly sketchy image," says Jackie Latendresse, founder of Free Flow Dance. "The majority of the audience never looked at back alleys as an artistic venue before."

Each summer, Free Flow Dance takes a group of about 100 people on a walking tour of different back alley sites. "It's like an art treasure map – you never know what you're going to get!" Latendresse says. Performances span a variety of genres, including dance, music, theatre, spoken word, and circus arts. Artists make the most of unconventional venues, dancing on metal spiral staircases, in the backs of loading docks, and even on bicycles.

Back Alley Antics spent three of its five seasons in the Broadway district before moving downtown. The Saskatoon Community Youth Arts Programming (SCYAP) Art Gallery has now joined the festivities, opening its back doors for the tour. "We're bringing the performing arts community into the visual arts world," says Latendresse.

The event is also a great way to connect with local businesses. "When they open the door to take out the garbage, their first response is surprise and confusion," she laughs. "But once we tell them what we're doing, they think it's a great idea."

In keeping with Free Flow Dance's philosophy that "dance is fun and should be accessible to people of all ages and interests," Back Alley Antics is a free event. "This is our way of thanking our audiences and supporters," Latendresse says. "It's popular for both the viewer and the participant, and it's becoming a bit of an institution in Saskatoon."

For more on Free Flow Dance Company, visit www.freeflowdance.com.

Free Flow Dance Company receives Annual funding from the Professional Arts Organizations Program

LEFT | Free Flow Dance Company members perform *The Secret Language of Bicycles* at Back Alley Antics in 2011.

Photo: Marcia Provenzano

Drama, poetry, history

Most touring shows land in larger communities, but a unique performance tour in fall 2011 stopped only in small Saskatchewan towns. "We wanted to reach out to rural areas that don't have the same access to the arts as the cities," says writer Kelly-Anne Riess, who joined with actors Leon Willey and Krista J. Konkin to bring a hybrid poetry/theatre performance to Melfort, Eastend, Mortlach, and Craik.

The first part of the program was a dramatization of *Fallen*, a long poem by Riess, who was shortlisted for a Lieutenant Governor's Arts Award in 2008. "I wanted to show audiences that poetry could be fun and entertaining," she says. "When people think they don't like poetry, it's because they haven't read the right poem yet or they haven't experienced it in the right way."

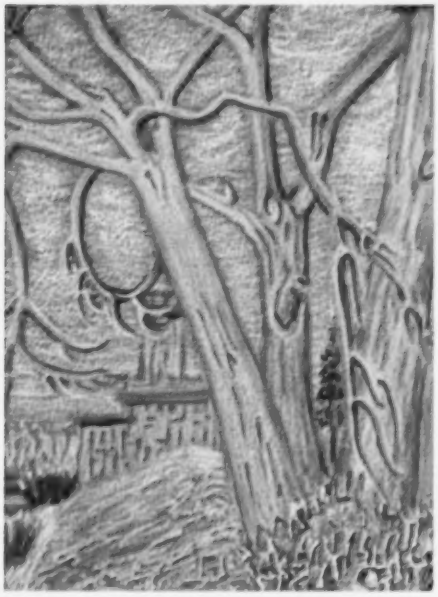
The town itself was the star of the show's second half. The performers researched each community in advance and wrote part of a play about its history, then interviewed locals the morning of the show to fill in the rest. Topics included fiddlers in Mortlach, the Eco-Village in Craik, dinosaurs in Eastend, and a UFO sighting in Melfort. At each show, actors pulled community members on stage to participate in scenes, sing-a-longs, and even a dance-off. "We were always surprised by the audience – they almost upstaged us sometimes!" Riess says.

Each show attracted an audience of 20 to 35 people of all ages, which often represented 10 to 20 per cent of the town's population. The tour fostered lasting relationships between the artists and the communities, with films, manuscripts, plays, and other arts activities now underway. Willey says, "I think this project was an excellent way to bridge the gaps in our rural landscape, and I hope to do more of them."

The Fallen Tour was supported by a Culture on the Go: Touring and Access Grant. Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.

A warm reception

The Art Gallery of Prince Albert has had a whirlwind decade, moving locations, purchasing major artwork, and changing its name to the Mann Art Gallery. The new name recognizes a major donation of $50,000 per year for the next 10 years from local business owners Roger and Diane Mann.



ABOVE | Bodil Lindner
Untitled (Fire Hall in Prince Albert), 1976
Pastel and ink on paper
Donated to the Mann Art Gallery by the Kerr Family

Photo: Griffith Aaron Baker

"The new operational funding helps a gallery of our size be more professional in the programs we offer, the workshops we host, and the exhibitions we put on," says director/curator Griffith Aaron Baker. A portion of the funds is earmarked to expand the gallery's Permanent Collection, which has until now relied solely on donations from Saskatchewan artists.

The Mann Art Gallery has moved into the E.A. Rawlinson Centre, the former location of one of the Mann family's auto dealerships. "The original steel from the dealership has been transformed into a gallery space," says Baker. The space boasts an 1,800-square-foot main gallery, a studio/project space, and a foyer that doubles as a second project gallery.

The principal gallery features provincially and nationally recognized artists, with the foyer reserved primarily for local artists. Joint receptions have been mutually beneficial. "A local artist brings more people out to the receptions, which helps the provincial and national artists engage in the culture of the city. Local artists benefit because they are being paid to exhibit their work and are talking to people of different cultures with different artistic educations," Baker says.

The receptions have helped make the gallery more welcoming and accessible to the public. "Sometimes people go to a show and they don't get it. But if they come back to hear the artist talk, a light bulb goes on," he says. The fun atmosphere at receptions is a major draw, with an average of 40 to 60 people attending. "We're getting younger people to support the same gallery their parents took them to," Baker says. "People are coming back. They're starting to engage more."

For more on the Mann Art Gallery, visit www.mannartgallery.ca.

The Mann Art Gallery receives Multi-Year funding from the Professional Arts Organizations Program, supported in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Blending music and art

Recipe for a great night in Swift Current: add some music to an historic theatre, throw in a dash of art, and blend. The Blenders Concert Series partners with the Art Gallery of Swift Current and the Lyric Theatre to create unique events that attract artists and audiences from across Canada. Performers in the 2011-12 season included Jill Barber, Ron Sexsmith, and Blackie and the Rodeo Kings.

One couple drove 18 hours for the Blackie and the Rodeo Kings concert. "They said it was shorter than going to Toronto, and they wanted to see the band in a small venue," says Shann Gowan, Cultural Festivals coordinator. Halfway between Winnipeg and Calgary on the Trans-Canada Highway, Swift Current is well-situated to attract touring musicians. "They always say that they've driven through a thousand times but have never stopped," says Gowan.

In addition to hosting 12 concerts throughout the year, Blenders presents the StirCrazy Blues Festival in February and the Long Days Night Music Festival in June, and provides local music for the Art Gallery of Swift Current's Coffee Houses.

Blenders concerts were held at the Art Gallery of Swift Current originally, but fragile art installations and large crowds were not the best mix. The visual art component was not lost in the move to the Lyric Theatre, though, as gallery director Kim Houghtaling now curates art exhibitions within the venue. "We also have different crafts on the tables for every show, like play dough, Styrofoam balls, pipe cleaners, or masks," Gowan says. "People get really excited about making art there."

Gowan says partnerships help the entire arts community thrive. "We believe that if there is one cultural organization or event that isn't doing as well, it needs support to make all of our activities succeed," Gowan says. "There is a lot of culture in our community, but there is room for everyone."

For more on the Blenders Concert Series, visit www.artgalleryofswiftcurrent.org/blenders.

Cultural Festivals receives Annual funding from the SaskFestivals program. The Art Gallery of Swift Current receives Multi-Year funding and the Lyric Theatre receives Annual funding from the Professional Arts Organizations Program. The SaskFestivals and Professional Arts Organizations Programs are funded in part through the financial assistance of SaskCulture Lotteries Trust Fund for Sport, Culture and Recreation.

ABOVE | Jill Barber performs as part of the 2011-12 Blenders Concert Series.

Photo: Jessi Gowan

Something for everyone

Only one of Live Five Theatre's founding companies remains today, but board member Ed Mendez says this is a positive development. "The original members are doing theatre all over Canada, and Live Five was a launch pad for that."

University of Saskatchewan theatre program graduates created the organization eight years ago so they could stay in Saskatoon and still do what they loved. Since then, Live Five has evolved to help emerging independent artists stage their productions and create a greater community presence.

Live Five receives SaskFestivals funding and its box office provider, On the Boards Staging Corporation, is supported by the Professional Arts Organizations Program. Many shows also receive Arts Board grants, including four of the six productions in the 2011-12 season.

Heather Morrison and Know Tomorrow Theatre presented *East of Berlin* by Hannah Moscovitch in February 2012. Morrison says Live Five provided the production with much-needed expertise through its relationships with designers, printers, and volunteers, as well as access to a larger audience. "Live Five has both a subscriber base and a reputation for excellent theatre. It provides a lot of support and a lot of love," she says.

Audiences respond positively to Live Five's balance of comedy and drama, as well as its thought-provoking and edgy productions. From burlesque puppet shows to plays about World War I, Live Five has something for everyone.

For more on Live Five, visit www.livefive.ca.

The SaskFestivals program is funded in part through the financial assistance of SaskCulture Inc. with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

LEFT | Heather Morrison and Chris Hapke perform in *East of Berlin*, part of the 2011-12 Live Five season.

Photo: Jared Berry

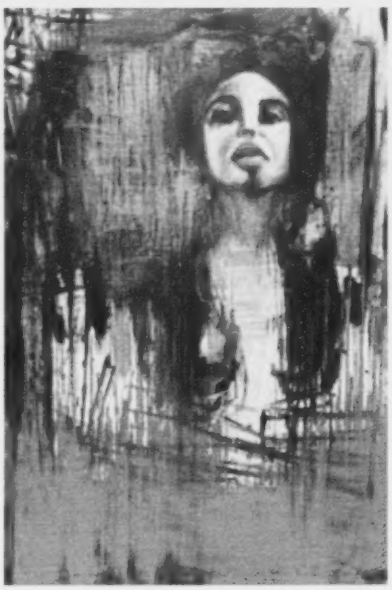
Marketing art

Documentary filmmaker Robin Schlaht was investigating online film release options when he got the idea for a virtual marketplace for Saskatchewan art. "I've been collecting art for about ten years, and there were resources and features that I was pining for."

He launched the Saskatchewan Network for Art Collecting (NAC) in December 2011 with a Small Business Loan from the Flexible Loan Program. The website includes nearly 500 profiles of Saskatchewan artists (with more added daily), a list of galleries across the province, and an art market.

Schlaht selected Brandi Hofer as NAC's first Artist of the Month. "It has been an amazing year for her, with a residency in France. She created a stunning new body of work," he says. "I loved that she's from Lloydminster, because we want to celebrate art province-wide."

Hofer was thrilled to be featured. "It's a way of getting out there and having more people see my work," she says. She received a Saskatchewan Arts Board Travel Grant to go to France, where she worked on her *Portrait of a Woman* series, based on interviews with women she met during the residency. Some of this work is available for sale in the NAC marketplace.



Schlaht says response has been overwhelmingly positive. "One Saskatchewan artist who moved to BC said that she might not have gone if NAC had existed earlier," he says.

NAC has reached art buyers across Canada and the United States. "We hope that visitors to the site come away with a degree of understanding and appreciation," Schlaht says.

For more on the Saskatchewan Network for Art Collecting, visit www.sknac.ca.

The Flexible Loan Program is an initiative mandated under the Creative Industry Growth and Sustainability Fund agreement between the Arts Board and the Ministry of Tourism, Parks, Culture and Sport. The program offers short-term, low-interest, demand loans of up to $25,000 for eligible commercial sector activity.

LEFT | Brandi Hofer
Sara Al-Nuami, 2011
Encaustic and mixed media on canvas

See it. Love it. Buy it.

Walking into a commercial art gallery can be intimidating. Will the art be too expensive? How will you know if it is "good"? What if they judge you for not knowing what "chiaroscuro" means?

SaskArt, formerly Saskatchewan Professional Art Galleries Association (SPAGA), can help. Its 2011 marketing campaign aimed to educate the public on the art of buying art.

"Our research showed that if you put the art in front of people, there is an emotional response," says Brita Lind, SaskArt coordinator. "The next step is to get them to fall in love with the art and come to a Saskatchewan art gallery to buy it."

Darrell Bell, SaskArt president and owner of the Darrell Bell Gallery in Saskatoon, says members work hard to help people feel comfortable. "I like demystifying what a gallery is. It's not like most stores. When you want a pair of jeans, you go to the store and you buy them," he says. "With art, most of what is available isn't on display. You have to talk to the art dealer to find out what's in the back, or you might have to wait six months or a year for the artist to make it."

SaskArt-affiliated galleries are aimed at the average person. "We realize that buying art comes after paying for the mortgage, utilities, and food. We try to find you something that fits your budget, and we also offer interest-free financing," Bell says. "People who buy art are not richer than anyone else. They've just figured out that they can achieve it."

Bell says that buying original artwork can become addictive. "Because art is made by hand, the experience of looking at it is like looking at a performance. It's that human dialogue you don't get when you buy a couch or gas," he says. "When a painter brings their authentic self to the process, it's like you're meeting the artist through their work."

For more on SaskArt, visit www.saskart.org.

SaskArt is a Creative Industries Sector Organization, funded through the Creative Industry Growth and Sustainability Fund, by agreement with the Ministry of Tourism, Parks, Culture and Sport.

"Because art is made by hand, the experience of looking at it is like looking at a performance."

LEFT | Lisa Wicklund and Articulate Ink
Dress, 2011
Mixed media

An arts legacy

With pieces by Joe Fafard, Miranda Jones, and Vic Cicansky for sale, it was no surprise that bidding was fierce at the Saskatchewan Foundation for the Arts (SFA) 2011 Art Auction. Over the course of three days, the auction raised nearly $200,000 in support of Saskatchewan artists.

Formed in 1999, SFA is dedicated to creating a legacy of financial support for the province's arts community. Bequests and donations from individuals, corporations, and organizations are held in perpetuity to generate income that is granted to artists with the assistance of the Saskatchewan Arts Board jury process.

Valerie Creighton, SFA chair, says the auction was a one-time event. "Our main goals were to honour artists and raise awareness of the foundation," she says. The large-scale auction was the brain child of one of SFA's founders, Richard Spafford. "We wanted to recognize the contribution that Richard has made to the foundation by realizing his dream."

Artists and art collectors alike donated generously to the auction, which featured artworks from more than 100 artists. Proceeds will double the foundation's granting abilities.

SFA currently has five endowment funds: the Colleen Bailey Memorial Fund, the Jane Turnbull Evans Fund for the Arts, the Harry Nick Kangles Fund, the Cameco Endowment for Aboriginal Artists, and the Endowment Fund for the Visual Arts.

"We're interested in talking to people who are committed and passionate about the arts," says Creighton. "Planned giving or named endowments through the SFA are excellent ways to leave a legacy for the arts in this province."

For more on the Saskatchewan Foundation for the Arts, visit www.saskartsfoundation.com.

The SFA's Artists Awards Program provides financial assistance to Saskatchewan artists to create or develop new work or work in progress. The program is funded by the foundation with adjudication support from the Saskatchewan Arts Board.

Art in the streets

There are ten days in August that the asphalt on Saskatoon's Broadway Avenue dreads. Four city blocks are closed to traffic to make room for 40,000 visitors to the PotashCorp Fringe Festival, a combination of affordable professional theatre indoors and a free large-scale arts festival outdoors.

The fringe theatre model aims to attract audiences through low ticket pricing and performances that are 70 minutes or less. "We believe the quality of art on stage, the incredible varied content, and the simple stage and set designs put the story and the actors out front with high impact," says Robert Wyma, executive director at 25th Street Theatre Centre, the organization that produces the festival.

The 2011 festival program featured 216 shows by 38 theatre groups. Artists travel from across Canada, the United States, the United Kingdom, South Africa, and Australia to participate. As per North American fringe theatre standards, plays are not curated but are accepted on a first-come, first-served basis. Saskatoon's festival usually has a wait list of more than 20 groups.

The PotashCorp Fringe Festival places a strong emphasis on Saskatchewan performers, with one-third of the slots reserved for them. "It serves as both a launch point for emerging professional theatre artists and has an accessible opportunity for seasoned theatre professionals and playwrights," Wyma says.

The festival's demographics are unique. Two-thirds of the audience members are below the age of 35, and for 80 per cent, the Saskatoon fringe is their introduction to professional theatre. "This event is grooming a theatre audience and creating a cultural experience that connects Saskatchewan communities through art," Wyma says.

For more on the PotashCorp Fringe Theatre Festival, visit www.25thstreettheatre.org.

25th Street Theatre Centre Inc. receives Multi-Year funding from the SaskFestivals program, funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

ABOVE | The Broadway Theatre is a main venue for the Fringe's indoor performances.

Photo courtesy of 25th Street Theatre Centre

No place like home

In the final years of high school, students consider the next steps in their lives, which may include opportunities far from home. This process sparked an artistic exploration on the subject of "home" at Yorkton Regional High School, led by Toronto-based dancer/choreographer Shannon Litzenberger, the school's first artist-in-residence. With support from an ArtsSmarts grant, students worked with Litzenberger and her creative team in January 2012 to create a performance about "home" that incorporated dance, music, theatre, and spoken word.

Litzenberger, who is from Yorkton herself, says the project's advantage is in its interdisciplinary nature. "Students are given the freedom to express themselves using the medium that feels right to them," she says.

The three-week residency concluded with a community presentation of the students' work alongside excerpts from *HOMEbody*, a contemporary dance piece created and performed by Litzenberger, with the support of Marie-Josée Chartier (director), Lindsay Zier-Vogel (writer), and Jef Mallory (actor/technical director).

Students delivered a powerful ensemble performance. Ashley, a drama student, says, "We had to move as one, we had to think as one, and breathe as one. I'm so shocked at how much I can connect with people now and understand them because of this experience."

Drama teacher Brennan Risling says that many students had never been involved in other activities, were having a tough time academically, or were struggling with situations outside of school. "It was inspiring to see these same students on stage, performing to a live audience, expressing themselves," he says.

For more on the Yorkton Regional High School ArtsSmarts project, visit www.shannonlitzenberger.com/dance.

ArtsSmarts is a partnership comprising the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Ministry of Education and the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. ArtsSmarts Saskatchewan belongs to a national network of ArtsSmarts programs.

TOP | Vocal work with Marie-Josée Chartier and Shannon Litzenberger

Photo: Lindsay Zier-Vogel

Culture Builds Community

Even if your lottery ticket does not make you a millionaire, it helps to contribute millions of dollars in funding to arts and culture in the province, thanks to a unique partnership between the Saskatchewan Arts Board and SaskCulture Inc.

SaskCulture Inc. is a non-profit cultural organization that works with its members and community partners, including government, to build a culturally vibrant province. The organization serves as trustee for the culture section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Rose Gilks, general manager of SaskCulture Inc., says, "By working together, SaskCulture and the Arts Board are better able to support the arts community through easy access to funding programs, single-application processes, and more consistency between funders."

Joint programs have made a difference in communities around the province. Creative Partnerships, formerly known as the Artist in Residence program, has led to 120 artist and community partnerships over the past five years, resulting in many legacy outcomes.

"Through our partnership, we recognize that art is for everyone, and it makes a real difference in our quality of life, both socially and economically," says David Kyle, executive director of the Arts Board. The boards of directors from SaskCulture and the Arts Board signed an agreement in 2007 to guide the ongoing partnership, and they meet annually to discuss the results.

Funding from Saskatchewan Lotteries is also used to support a variety of non-profit arts organizations, art galleries, media arts organizations, artist-run centres, and festivals, as well as ArtsSmarts, which provides opportunities for artist-teacher partnerships.

Saskatchewan Lotteries provides annually:

- more than half a million dollars to support the Creative Partnerships program
- support for operating costs for ten local art galleries, four artist-run centres, and eight media arts organizations
- more than $150,000 toward over 30 ArtsSmarts and TreatySmarts projects
- more than $400,000 to support 40 festivals in Saskatchewan
- more than $3.5 million to non-profit, eligible Provincial Cultural Organizations that support the arts
- $135,000 in support of the Saskatchewan Arts Board's delivery of the above programs.

A flurry of art activity

Very few schools in Saskatchewan have been around for 100 years, so when École Connaught Community School in Regina reached that milestone in 2012, a big celebration was in order.

Creative Partnerships Explorations and Innovations grants helped to bring teachers, students, artists, arts organizations, and members of the community together through a flurry of art activity. "There was so much art going on that it was mind-boggling! It's been the most creative and fun year to be a student at Connaught School," says Trish Elliott, the school's Centennial Committee chair.

Visual artist and educator Gerri Ann Siwek laid the groundwork for the year-long fête by building partnerships among the school and local galleries, arts organizations, and community groups. Multidisciplinary artist Janine Windolph then joined Siwek to engage students and the community in a variety of projects.

Every classroom participated. For example, the youngest students decorated cupcakes artistically. Older ones researched previous decades and photographed period-specific tableaux, which the Dunlop Art Gallery made into banners. "This project really helped us learn about the culture in the 50s," says Grade 7 student Camille. "It was great to put ourselves in the shoes of people living in that fantastic decade!"

The celebration will culminate in September 2012 with an arts festival, which will include music, dance, workshops, films, performances, and student and alumni art exhibitions. "You can have a centennial where you have tea and cookies and pictures on display, but we've had a centennial that was all about building networks," Elliott says. "This project is going to have lasting impact because it opened up the school to new ways of partnering with artist organizations."

To learn more about École Connaught Community School's centennial project, visit: www.connaught100.com.

The Creative Partnerships school program is delivered in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, the Ministry of Education.

ABOVE | Students create a 1950s tableau.

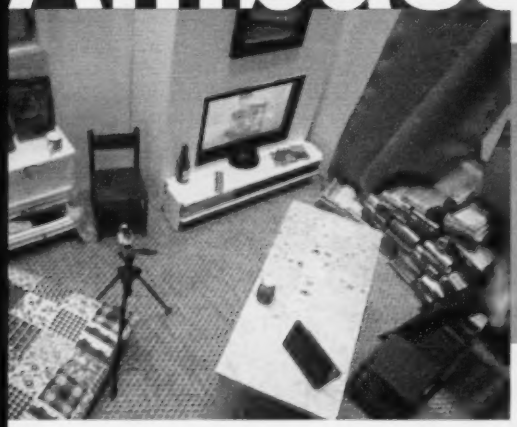
Photo: Janine Windolph and École Connaught students

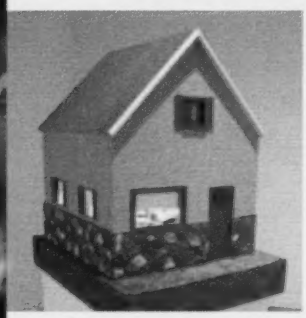
5

Art brings Saskatchewan to the world.

Art is for everyone

Ambassadors





Secure insecurity

Visual artist Sylvia Ziemann's work explores issues of fear and security, so it is somewhat fitting that she felt insecure about shipping it across the country. "In the past, I rarely considered the size of my work, because I work very intuitively. But trying to figure out how to send it to Toronto was distressing," she says. Fortunately, the 11-piece *Home (In)Security* series arrived safe and sound for its exhibition at gallerywest in September 2011.

Ziemann's miniature three-dimensional houses seem like typical dwellings, but upon closer examination, they contain details that imply domestic violence, paranoia, and suburban terrorism. "I was interested in the strange worlds lurking behind familiar facades," she says. "We try to be safe and comfortable in our cozy little homes. At the same time, I find it ironic that we watch mediated images of terror, war, and threatening events, which cause us to be fearful and also suspicious of our neighbours."

An Arts Board grant in 2006 supported the creation of nine of the *(In)Security* pieces, and Ziemann laboured for up to two months on each one. "They don't teach what I do in art school, so, in the beginning, it was like inventing the wheel," she says. "I work a lot faster now because I know how to do the electrical and a ton of miniaturizing techniques."

Her elaborate interiors include books and magazines to reflect the imaginary homeowners' personalities, as well as intricate wiring and tiny videos triggered by motion sensors. Ziemann scripts, shoots, and edits the video stories for each piece, playing them on mini DVD players camouflaged in mini TV sets. She also wrote a series of fairytale-like stories, *Tales of Civil Panic*, which gallerywest director Evan Tyler read for audiences at the 2011 Queen West Art Crawl.

With the support of a Travel Grant, Ziemann travelled to Toronto for the show's opening, which was packed. "I feel more confident because of the tremendous interest and support I received," she says.

For more on Sylvia Ziemann, visit www.sylviaziemann.com.

THIS PAGE

LEFT | *Shut In* by Sylvia Ziemann

Photo: Rebecca Rawley

RIGHT | Detail of *Shut In*

Photo courtesy of the artist

OPPOSITE

TOP | Erika Raum

Photo: Margaret Malandruccolo

BOTTOM | The Sheepdogs

Photo: Shannon Heather

Sask artists make a scene

Saskatchewan people know how to make an impression, but Saskatchewan artists know how to make a scene. *Prairie Scene*, held April 26 to May 8, 2011 at the National Arts Centre in Ottawa, was the largest gathering of Canadian Prairie artists ever held. Over 13 days, 80 events showcased the talents of 500 Saskatchewan and Manitoba artists. The festival celebrated the diversity of our province's artistic scene across all genres. Saskatchewan content at *Prairie Scene* included dancer Robin Poitras, Persephone Theatre's *Gordon Winter*, classical violinist Erika Raum, rockers Volcanoless in Canada, Dunlop Art Gallery's visual art installation *Mind the Gap*, the film *I Heart Regina*, and Governor General's Literary Award winner Dianne Warren.

For more on Prairie Scene, visit www.prairiescene.ca.

Wanna buy five copies for our mothers

After months of competition and more than 1.5 million votes cast online, four Saskatoon musicians achieved the quintessential rock and roll dream: to see their picture on the cover of *Rolling Stone*. The only Canadian act in the Choose the Cover Contest, The Sheepdogs (Ewan Currie, Ryan Gullen, Sam Corbett, and Leot Hanson) stood out from the crowd with boogie rock beats, massive facial hair, and parody political-style attack ads. In addition to being the first unsigned band to grace the cover (August 18, 2011), The Sheepdogs played a gig at the legendary Bonnaroo Music and Arts Festival in Manchester, Tennessee, and landed a deal with Atlantic Records.

The Saskatchewan Arts Board has supported The Sheepdogs through the Independent Artists and Travel Grant programs.

Art is for everyone

The Saskatchewan Arts Board is always looking for ways to bring art from its Permanent Collection out of storage and into the public eye.

The agency rents artwork to Saskatchewan workplaces, and lends it to curated exhibitions in the province and across the country. Watch for art from the collection when you attend a play at La Troupe du Jour in Saskatoon or visit Government House in Regina.

Loans from the Permanent Collection in the past year gave national audiences the opportunity to appreciate Saskatchewan artists and their work. The Ottawa Art Gallery displayed Wally Dion's circuit board *Star Blanket*; the Mendel Art Gallery took pieces of Ruth Cuthand's bead and quillwork on a Canadian tour; and Hamilton Artists Inc. in Ontario launched a solo exhibition of Jeffrey Nye's work. *Abandon, by the old dirt road*, on loan from the Permanent Collection, served as the exhibition's centrepiece.

Nye's piece explores connections among his memory, sites in rural Saskatchewan, and the discipline of painting. *Abandon* resonated with Hamilton Artists Inc. programming director Irene Loughlin, who noted a similar decline in the number of Ontario and Saskatchewan farms. "Nye's work is particularly compelling at this juncture in considering the impact and cultural importance of the rural environment within both a rural and urban context," she wrote in her introduction to the exhibition.

For more on the Arts Board's Permanent Collection, visit www.artsboard.sk.ca/permanent-collection.

The Arts Board's Permanent Collection includes nearly 3,000 works by more than 600 artists, and represents the work of contemporary art practices by Saskatchewan artists over the past six decades.

LEFT | Jeffrey Nye
Abandon, by the old dirt road, 2006
multimedia; painting and video

Photo courtesy of the artist

Slow Down speeds up

Life has been moving quickly for Slow Down, Molasses this past year. After releasing the *Walk into the Sea* album to great acclaim, the folk rockers from Saskatoon toured Canada and the United Kingdom and began work on a new album.

"The album takes its direction from our live shows, which evolved a fair bit through all the touring we did," says guitarist/vocalist Tyson McShane. "The new songs are very guitar-centric, with more delays and distortion as a focus."

The band received a Saskatchewan Arts Board Independent Artists grant in 2011 to write and arrange the songs, and to workshop them in a recording studio, a process that McShane says was invaluable. "It helped us to create more concise arrangements and focus on where and when we add different layers." It also helped to improve the band's live show. "Our sets now involve a lot more trading of instruments, and everyone manages to play more unique parts," he says.

Slow Down, Molasses toured the U.K. for a week in 2011, with the help of a Travel Grant from the Arts Board. McShane says the audience response was incredible. "At the End of the Road Festival, we played the smallest stage, but there were still 500 people there! We got off stage and had a huge line of people waiting to buy our merchandise," he says.

The media gave the band great reviews, which led to invitations to play at The Great Escape and Liverpool Sound City music festivals in spring 2012, as well as a feature in one of the U.K.'s largest music magazines. Doors across the pond continue to open, with plans in development for a European tour. "It's really exciting to see how every little thing that happens seems to open up more opportunities," McShane says.

For more on Slow Down, Molasses, visit www.slowdownmolasses.com.

ABOVE | Slow Down, Molasses (left to right): Patrick Schmidt (guitar/banjo), Adrienne Tastad (violin), Jeanette Stewart (keyboards/vocals), Ryan Drabble (drums), Tyson McShane (guitar/vocals), Chris Morin (bass/guitar), and Anne-Marie Wheeler (trombone)

Photo: Patrick Schmidt

A taste of Saskatchewan

A Spanish piano competition got a taste of Saskatchewan music in 2011, thanks to pianist Samuel Deason. The piece he chose for the Paterna International Piano Competition, "Butterflies and Bobcats," was composed by Saskatchewan's David MacIntyre.

"This piece is exceptional and deserves to be performed outside the country," Deason says. He played the same piece at a competition in Armenia a month later, where it received a warm reception.

Deason describes the experience of performing in competitions as "a bit weird." He says, "It's not as fun as a concert because there are people sitting there in suits judging you."

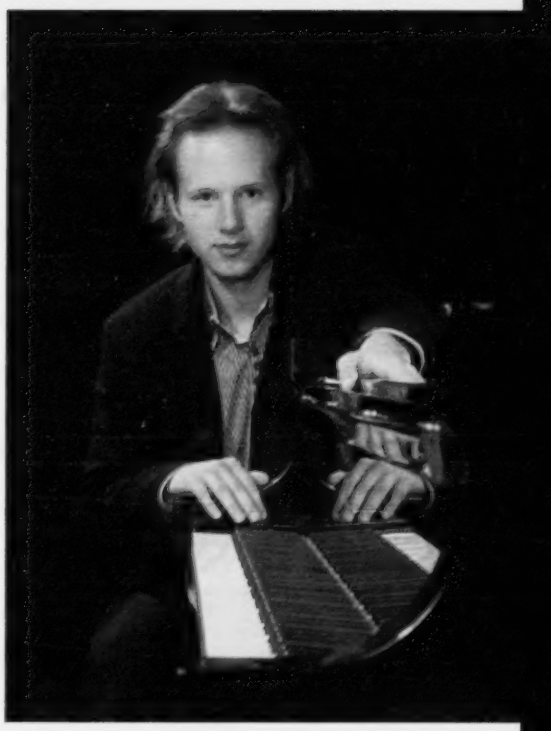
The 23-year-old received a Travel Grant to attend the Spanish competition, his first outside of North America. "It was a real turning point for me. International performance is something that I'm going to try to do more of in the future," he says. He is applying for competitions in Italy and Spain and has plans to perform in a concert at a 3,000-year-old venue in Albania. "It will be an experience of a lifetime!"

Deason received a Premier's Centennial Arts Scholarship from the Saskatchewan Arts Board for his final year at the Glenn Gould School in Toronto and another to attend a summer festival program at the Banff Centre for the Arts.

He is currently finishing his first year of a graduate performing diploma under Menahem Pressler at Indiana University, with the help of a grant from the Canada Council for the Arts. Afterward, he plans to pursue further musical education.

"My calling is to wake up every single day, making music for the dual purpose of creating a better world and enjoying every single minute of life," he says.

The Premier's Centennial Arts Scholarship program is funded by the 2005 Canada Games Building Dreams and Champions Legacy Program.



ABOVE | Samuel Deason
Photo courtesy of the artist

International vote of confidence

Saskatchewan artist Zane Wilcox's talent in exploring structure through sculpture has attracted the attention of the international arts community. His piece, *Aerodrome*, received the 2011 International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award. "This is a tremendous vote of confidence. It's always nice to get some external feedback that you're on the right track," says Wilcox, who was a master's student at the University of Regina when he received the award. "This will be a big career booster."

Aerodrome looks like the wood framing of a house. "I am interested in the effects that buildings have on us," he says. "I wanted to peel back the skin of architecture to reveal its underlying structure."

The International Sculpture Center is based in Hamilton, New Jersey. It received 1,200 student submissions from 16 countries for the awards. A panel selected 15 winners, whose pieces were displayed at the centre's Grounds for Sculpture from October 2011 to April 2012.

Wilcox grew up on a farm near Stalwart, Saskatchewan. His educational background is eclectic and includes a cooking diploma, a bachelor of music in composition, and a master of fine arts in ceramics. He received an Independent Artists grant from the Arts Board in 2007 and owned and operated a ceramics studio in Saskatoon before achieving his latest degree. "Past support from the Saskatchewan Arts Board has been incredibly important to me," Wilcox says. "Creative grants have given me the time to develop my work and grow as an artist, and also serve as a vote of confidence and encouragement. I could not be making the work that I do today without that support."

Wilcox's MFA graduating exhibition, *Material Ideas*, was held at the MacKenzie Art Gallery in December 2011. He is excited to return to an independent artistic practice. Once his studio is set up, Wilcox's first project will focus on "adapting forming processes from industrial ceramics to explore ideas of uniqueness, originality, and chance."

To view more of Zane Wilcox's work, visit www.zanewilcox.ca.

ABOVE | Zane Wilcox
Photo courtesy of the artist

Permanent Collection

New Acquisitions

Purchases

5 | Amalie Atkins
Apples on Tree, 2010
Chromia print

Amalie Atkins
Girl with Bolex, 2010
Chromia print

Amalie Atkins
Scenes from a Secret World, 2010
Video

Amalie Atkins
Wolf Sitting, 2010
Chromia print

Heather Benning
The Dollhouse: Blue Bedroom Night, 2011
Digital C-print on Kodak endure-luster

2 | Heather Benning
The Dollhouse: Dusk #1, 2011
Digital C-print on Kodak endure-luster

Heather Benning
The Dollhouse: Green Bedroom Night, 2011
Digital C-print on Kodak endure-luster

Douglas Bentham
Scattered Memory, 2010
Bronze and brass

Douglas Bentham
Truth of Truths, 2010
Bronze and brass

Jody Greenman-Barber
Clay Play, 2009
Film

4 | Zhong-Yang Huang
Two Dream Walkers by Zhen Fei Well, 2011
Oil on canvas

Wendy Parsons
Hanging in There, 2006
White earthenware paper clay with slip, under-glazes and glazes

6 | Johann Wessels
History Circus Debris, 2011
Acrylic paint, wood frame on metal roofing sheet

Donations

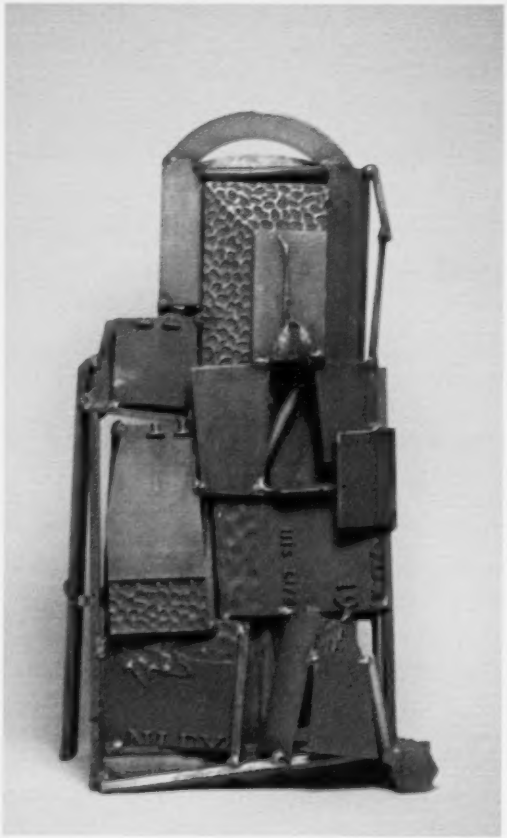
3 | Douglas Bentham
Book of Books, 2010
Bronze and brass

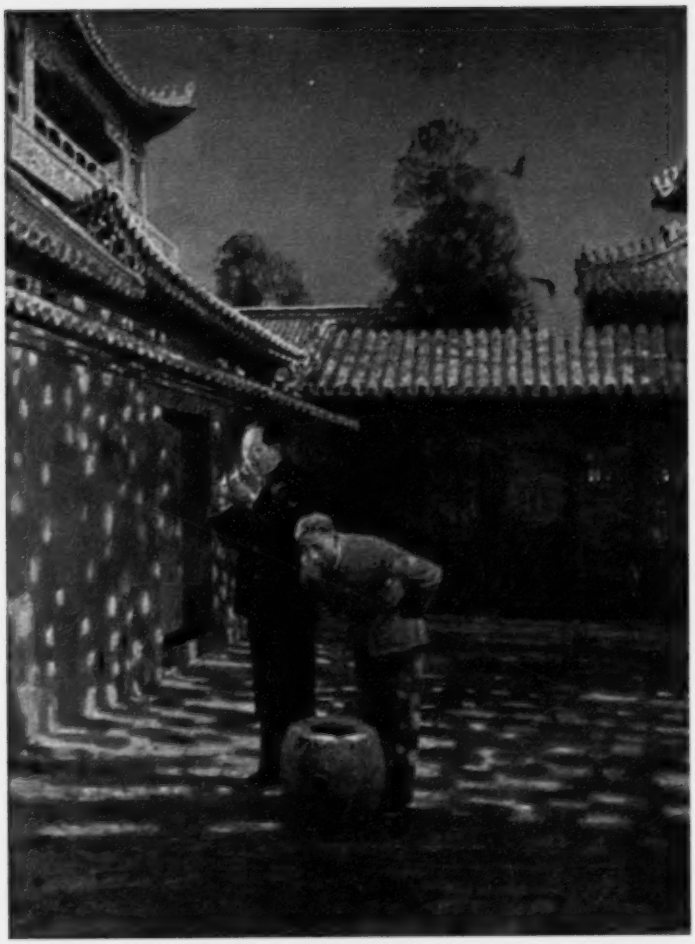
Douglas Bentham
Wonder and Awe, 2010
Bronze and brass

Jim Clark
Sheltered Green, 2010
Glass, metal, copper

David Garneau
Evidence (Neal Stonechild), 2001-2006
Acrylic and charcoal on canvas

1 | Wendy Parsons
Season's End, 2006
White earthenware paper clay with slip, under-glazes and glazes





Photos:
Gary Robins / Available Light Photographics
Douglas Bentham
Zhong-Yang Huang
Wendy Parsons
Johann Wessels

Courtesy of the artist
Heather Benning

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Progress Report

Strategic Plan Goals 2011-12

GOAL	PROGRESS
Saskatchewan artists pursue their creative work and careers in a dynamic, culturally diverse environment.	• Introduction of a new program, Portail culturelle Fransaskois, supported in part with new federal dollars • Artist in residence launched at provincial legislature. First of its kind in Canada.
Saskatchewan arts organizations have the capacity to pursue their mandates and be viable and sustainable over the course of their existence.	• Capacity building grants awarded to arts organizations to support one-time needs • Final evaluation of Creative Industries and Culture on the Go: Touring and Access programs (in partnership with Ministry of TPCS) identifies valuable work accomplished over four year life of pilot
The People of Saskatchewan value the power of the arts as a way of contributing to the quality of their lives and the vibrancy of their communities.	• Arts Board funded organizations present 3,500 arts education events, reaching 185,000 students • Culture on the Go delivers performances to more than a quarter million people since 2008-2009
Saskatchewan artists and arts organizations are vital contributors to the provincial economy and a healthy society.	• Creative Industry sector organizations undertake showcase and sales initiatives nationally and internationally • Artist in Residence at Sherbrooke community centre and Art in Healing project at Regina Qu'Appelle Health Region both acclaimed
The Arts Board leads the way in innovative stewardship of the arts in the province.	• For the first time ever, more than 1,000 grant requests were received and more than 500 approved • Program adjustments reflect recommendations of independent review. Goal: reducing cost of delivering program while having minimal impact on clients

Grants & Funding

ArtsSmarts

A program of ArtsSmarts Saskatchewan (the Saskatchewan Arts Board, the Ministry of Education of Saskatchewan, SaskCulture Inc. and ArtsSmarts/GenieArts) with support from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the program partners

Assiniboia Elementary School	Visual	Assiniboia	$5,935
Balcarres Community School	Multidisciplinary	Balcarres	$8,000
Bedford Road Collegiate	Literary	Saskatoon	$8,000
Bishop Murray High School	Visual	Saskatoon	$8,000
Father Robinson School	Multidisciplinary	Saskatoon	$8,000
Henry Kelsey School	Theatre	Saskatoon	$8,000
Living Sky School Division No. 202	Music	North Battleford	$8,000
Lumsden High School	Literary	Lumsden	$8,000
Mount Royal Collegiate	Music	Saskatoon	$7,467
Rockglen School	Visual	Rockglen	$7,960
St. Frances School	Multidisciplinary	Saskatoon	$8,000
Valley Manor School	Media	Martensville	$4,815
Warman High School	Visual	Warman	$8,000
White Bear Education Complex	Music	Carlyle	$8,000
William Derby School	Dance	Strasbourg	$5,300
Yorkton Regional High School	Multidisciplinary	Yorkton	$8,000

TreatySmarts

Arm River Colony School	Multidisciplinary	Bethune	$8,000
Bedford Road Collegiate	Literary	Saskatoon	$8,000
Chief Napew Memorial School	Visual	Pierceland	$8,000
Dr. Isman Elementary School	Visual	Wolseley	$8,000
Edenwold School	Visual	Edenwold	$8,000
Eston Composite School	Multidisciplinary	Eston	$8,000
Foam Lake Elementary School	Visual	Foam Lake	$8,000
Glaslyn Central School	Multidisciplinary	Glaslyn	$5,000
Grant Road School	Visual	Regina	$6,500
H. Hardcastle School	Multidisciplinary	Edam	$5,000
Humboldt Public School	Multidisciplinary	Humboldt	$4,765
Lakeview School	Dance	Meadow Lake	$8,000
Milestone School	Visual	Milestone	$5,600

ArtsSmarts After Hours

Centre 48	Media	Montmartre	$5,800
Payepot School	Music	Zehner	$7,500
Sun Country Kids Club Inc.	Visual	Weyburn	$7,500

Creative Partnerships

In collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education

Collaborative Projects

Friends of Cypress Hills Park Inc.	Pilot	Maple Creek	$25,000
Legislative Building Residency	Multidisciplinary	Regina	$20,000
Live Arts - 11/12 program	Multidisciplinary	Regina	$40,000
Live Arts - 12/13 program	Multidisciplinary	Regina	$40,000
Regina Qu'Appelle Health Region	Artist in Residence	Regina	$15,000
Saskatchewan Writers' Guild - Poet Laureate Program	Literary		$10,000
Sherbrooke Community Centre	Visual	Saskatoon	$25,000

Explorations

Arts in the Park	Community	Rockglen	$7,200
Common Weal Community Arts Inc.	Community	Regina	$7,500
First Nations University of Canada	Community	Saskatoon	$7,500
First Nations University of Canada Art Gallery	Community	Regina	$6,900
Nipawin Oasis Community Centre Co-operative Ltd.	Community	Nipawin	$7,500
North Central Community Association	Community	Regina	$7,500
SCEP Centre Society (Regina)	Community	Regina	$7,500
T.rex Discovery Centre	Community	Eastend	$7,500
Whitecap Dakota First Nation	Community	Whitecap	$7,500

Innovations

Canadian Mental Health Association	Community	Regina	$35,000
Common Weal Community Arts Inc.	Community	Regina	$35,000
Dancing Sky Theatre Inc.	Community	Meacham	$35,000
Ecole Connaught Centennial Committee Inc.	Community	Regina	$35,000
Last Mountain Lake Cultural Centre Inc.	Community	Regina Beach	$35,000
Saskatchewan Filmpool Co-operative	Community	Regina	$35,000
Living Sky School Division No. 202	School	North Battleford	$30,000
Prairie Valley School Division #208	School	Regina	$30,000
Treaty 4 Student Success Program (T4SSP)	School	Fort Qu'Appelle	$30,000

Creative Industries

Funded through the Creative Industry Growth and Sustainability Fund, an agreement with the Ministry of Tourism, Parks, Culture and Sport

Flexible Loan Program

Silverthorne, Judith	Literary	Regina	$3,000
Zima Junction Productions Inc.	Media	Regina	$20,000

Creative Industry Sector Organizations

CARFAC Saskatchewan	Visual	Regina	$286,000
Saskatchewan Craft Council	Visual	Saskatoon	$294,000
Saskatchewan Media Production Industry Association	Media	Regina	$123,000
Saskatchewan Professional Art Galleries Association	Visual	Regina	$73,000
Saskatchewan Publishers Group	Literary	Regina	$228,000
SaskMusic	Music	Regina	$271,000

Culture on the Go

Funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport

Market Development

Darrell Bell Gallery	Visual	Saskatoon	$15,000
Estevan Arts Council	Visual	Estevan	$800
Inner Circle Creative City Development Corp.	Music	Regina	$25,000
La Troupe du Jour Inc.	Theatre	Saskatoon	$10,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$11,000
Saskatchewan Craft Council	Visual	Saskatoon	$12,400
Saskatchewan Media Production Industry Association	Media	Regina	$20,000
Saskatchewan Network for Art Collecting	Visual	Regina	$12,000
Saskatchewan Publishers Group	Literary	Regina	$16,200
SaskMusic	Music	Regina	$20,000

Touring Networks

Conseil culturel fransaskois *	Multidisciplinary	Regina	$37,500
Organization of Saskatchewan Arts Councils	Multidisciplinary	Regina	$7,500
Organization of Saskatchewan Arts Councils	Multidisciplinary	Regina	$75,000
Rainmaker Global Business Development Ltd.	Dance	Calgary	$20,000
Saskatchewan Cultural Exchange Society	Multidisciplinary	Regina	$37,500

Showcasing

Berglund, Blake	Music	Regina	$750
Cameron, Trevor	Media	Saskatoon	$750
Catherine, Carrie	Music	Saskatoon	$750
Cook, Jordan	Music	Saskatoon	$1,500
Cook, Jordan	Music	Saskatoon	$1,500
Cook, Jordan	Music	Saskatoon	$1,500
Cook, Jordan	Music	Saskatoon	$1,500
Cook, Jordan	Music	Saskatoon	$750
Cormican, David	Media	Regina	$750
Daniels, Kelly	Music	Cando	$750
Favel, Floyd	Theatre	Paynton	$750
Fernandez, Daniel	Music	Regina	$1,500
Fernandez, Daniel	Music	Regina	$750
Fernandez, Daniel	Music	Regina	$1,500
Gebremichael, Elsa	Music	Saskatoon	$1,500
Higgins, Jolene	Music	Nokomis	$1,500
Jansen, Shuyler	Music	Saskatoon	$750
Jansen, Shuyler	Music	Saskatoon	$1,500
Krause, Larry	Music	Christopher Lake	$750
Lalonde, Michel	Music	Regina	$750
Lane, Jen	Music	Saskatoon	$1,500
Lane, Jen	Music	Saskatoon	$1,500
Maguire, Stephen	Music	Saskatoon	$750
McIntyre, David	Music	Regina	$750
McShane, Tyson	Music	Saskatoon	$1,500
McShane, Tyson	Music	Saskatoon	$1,500
McShane, Tyson	Music	Saskatoon	$1,500
Murawsky, Graham	Music	Saskatoon	$750
Palmer, Josh	Music	Saskatoon	$1,500
Parenteau, Donny	Music	Prince Albert	$1,500
Parenteau, Donny	Music	Prince Albert	$550
Prevost, Codie	Music	Saskatoon	$750
Ross, Barrett	Music	Saskatoon	$1,500
Ross, Paul	Music	Saskatoon	$1,500
Sawitsky, Karrnnel	Music	Saskatoon	$750
Straker, Jeffery	Music	Regina	$1,500
Twisted Pair Productions Ltd.	Media	Regina	$750

Touring and Access

Corrigal, Jeanne	Media	Saskatoon	$13,600
Crimson String Quartet	Music	Laflèche	$7,450
Gillis, Glen	Music	Saskatoon	$6,700
Globe Theatre	Theatre	Regina	$40,000
Howe, Nathan	Theatre	Saskatoon	$5,000
Lane, Jen	Music	Saskatoon	$22,700
Library Voices Inc.	Music	Regina	$30,000
MacKenzie Art Gallery	Visual	Regina	$20,000
Martynes, Krista	Music	Ruddell	$5,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Performing	Saskatoon	$20,000
Olsen, Farideh	Music	Saskatoon	$6,820
Persephone Theatre	Theatre	Saskatoon	$12,000
Reform Party	Music	Saskatoon	$10,800
Regina Symphony Orchestra	Music	Regina	$30,000
Straker, Jeffery	Music	Regina	$19,000
Tant per Tant Theatre in Translation Inc.	Theatre	Saskatoon	$20,000
Tewksbury, Stephanie	Music	Regina	$5,440
The Deep Dark Woods	Music	Saskatoon	$15,500
White Birch Ballet Company Inc.	Dance	Saskatoon	$19,000
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	$13,390

Travel

Beaucage, Marjorie	Media	Duck Lake	$750
Blais-Dahlem, Madeleine	Theatre	Saskatoon	$750
Bolen, Mel	Visual	Humboldt	$750
Brenna, Beverley	Literary	Saskatoon	$750
Bundon, Johanna	Dance	Regina	$600
Deason, Samuel	Music	Saskatoon	$750
Epp, Carole	Visual	Saskatoon	$750
Exner, Twyla	Visual	Prince Albert	$750
Gronsdahl, Troy	Music	Saskatoon	$1,500
Hamilton, Charles	Literary	Saskatoon	$1,500
Hampton, John	Visual	Regina	$750
Hofer, Brandi	Visual	Lloydminster	$750
Holfeuer, Kristen	Theatre	Saskatoon	$1,500
LaRiviere, David	Visual	Saskatoon	$750
Martynes, Krista	Music	Ruddell	$750
Matheson, Elizabeth	Visual	Regina	$750
McShane, Tyson	Music	Saskatoon	$1,500
Miller, Cathryn	Visual	Grasswood	$400
Moffat, Ellen	Media	Saskatoon	$750
Morman, Megan	Visual	Saskatoon	$750
Norlen, Alison	Visual	Saskatoon	$750
Rafols-Sagues, Elisabet	Literary	Saskatoon	$500
Tyt i Tam	Music	Saskatoon	$1,500
Untimely Demise	Music	Saskatoon	$1,500
Wilcox, Zane	Visual	Regina	$750
Wong, Wing Tak Nova	Music	Saskatoon	$750
Wright, Theressa	Visual	Saskatoon	$750
Ziemann, Sylvia	Visual	Regina	$750

** Funded as a beneficiary of the Portail culturel fransaskois initiative*

Independent Artists

Creative Emerging

Bernbaum, Joel	Theatre	Saskatoon	$2,000
Bonny, Sandy Marie	Literary	Saskatoon	$6,000
Buckmaster, Cheryl Jeanne	Visual	Saskatoon	$6,000
Diederichs, Callen John	Media	Saskatoon	$6,000
Gotell, Danielle	Media	Warman	$4,000
Hampton, John	Visual	Regina	$4,000
Hildebrand, Tim	Literary	Saskatoon	$2,960
Hobsbawn-Smith, Denise	Literary	Saskatoon	$5,000
Kuttai, Heather	Literary	Saskatoon	$3,000
Larsen, Allysha	Visual	Saskatoon	$6,000
Lu, Tammy	Visual	Saskatoon	$6,000
MacMahon, Anthony Malcolm	Theatre	Saskatoon	$3,000
Maguire, Stephen	Music	Saskatoon	$6,000
Martel, Kamila	Music	Big River	$6,000
Morrison, Heather	Theatre	Saskatoon	$3,000
Normand, Alexis *	Music	Saskatoon	$6,000
Redenbach, Daniel	Media	Regina	$6,000
Schnell, Melanie	Literary	Regina	$5,000
Solheim, Tara Dawn	Literary	Regina	$5,000
Suchoboki, Daniel	Media	Regina	$6,000
Terepocki, Cathy	Visual	Saskatoon	$6,000
Turner Prize	Media	Regina	$6,000
Uzelman, Kara	Visual	Saskatoon	$5,000
Velkova, Biliana	Visual	Saskatoon	$5,940
Windolph, Janine	Media	Regina	$6,000
Worrell, Peggy	Literary	Swift Current	$5,500

Creative Established

Antoniuk, John	Music	Saskatoon	$8,500
Atkins, Amalie	Visual	Saskatoon	$5,069
Benning, Heather	Visual	Watrous	$17,000
Bentley-Fisher, Tom	Literary	Saskatoon	$5,000
Boutin, Michel	Visual	Prince Albert	$5,039
Brass, Robin	Visual	Regina	$13,000
Brett, Tyler	Visual	Bruno	$17,000
Britski, Jason	Media	Regina	$11,015
Catherine, Carrie	Theatre	Saskatoon	$2,500
Cook, Jordan	Music	Saskatoon	$8,500
Cuthand, S. Ruth	Visual	Saskatoon	$16,000
Cuthand, Thirza	Media	Saskatoon	$6,000
Duvall, Linda	Visual	Saskatoon	$15,000
Ells, Chrystene	Multidisciplinary	Regina	$4,000
Exner, Twyla	Visual	Prince Albert	$9,136
FadaDance Troupe Inc.	Dance	Regina	$8,000
Froese, Robert	Visual	Moose Jaw	$17,000
Gault, Connie	Literary	Regina	$17,000
Greenman-Barber, Jody	Visual	Buena Vista	$9,750
Greenman-Barber, Jody	Visual	Buena Vista	$10,100
Greyeyes, Carol	Media	Saskatoon	$11,760
Higgins, Jolene	Music	Nokomis	$8,500
Hursh, Aaron	Theatre	Saskatoon	$8,500
Jansen, Shuyler	Music	Saskatoon	$17,000
Klar, Barbara	Literary	Saskatoon	$17,000
Laganse-Alfaro, Carmela	Visual	Regina	$6,017
Lane, Jen	Music	Saskatoon	$8,500
Longman, Mary	Visual	Saskatoon	$13,260
Macdonald, Daniel	Theatre	Regina	$17,000
Margoshes, Dave	Literary	Saskatoon	$8,500
McConnell, Grant	Visual	Saskatoon	$17,000
McIntyre, David	Music	Regina	$8,500
McLeod, Valerie	Music	Regina	$8,500
McShane, Tyson	Music	Saskatoon	$8,500
Mitchell, Ken	Literary	Regina	$8,000
Monahan, Lynda Anne	Literary	Prince Albert	$6,000
Montcombroux, Bruce	Visual	Saskatoon	$11,000
Neufeld, Clint	Visual	Osler	$11,100
Ochitwa, Greg	Theatre	Regina Beach	$2,000
Padmanabh, Sandhya	Media	Saskatoon	$4,250
Rose, Dawna	Visual	Saskatoon	$13,000
Rowley, Mari-Lou	Literary	Saskatoon	$8,000
Safarik, Allan	Literary	Dundurn	$16,000
Savage, Candace	Literary	Saskatoon	$16,300
Schmidt, Brenda	Literary	Creighton	$5,000
Sereda, Michele	Multidisciplinary	Regina	$4,000
Shantz, Susan	Visual	Saskatoon	$8,000
Smith, Anita	Theatre	Saskatoon	$2,500
Straker, Jeffery	Music	Regina	$9,850
Tate, Kent	Media	Shaunavon	$4,500
Voss, J.J.	Music	Regina	$3,000
Whalley, Sean	Visual	Regina	$4,754
Ziemann, Sylvia	Visual	Regina	$8,000

Professional Development Emerging

Blais-Dahlem, Madeleine *	Literary	Saskatoon	$900
Coflin, Caitlin	Dance	Regina	$1,985
Erickson, Aubree	Theatre	Regina	$1,000
Holfeuer, Kristen	Theatre	Saskatoon	$1,000
Sarnetz, Hillary Siobhan	Music	Regina	$2,565
Turcotte, Dave	Theatre	Saskatoon	$2,000

Professional Development Established

Craig, Kristopher	Music	Regina	$5,000

Research Emerging

Kashap, Helen	Music	Saskatoon	$2,000

Research Established

Knowles, Rachelle Viader	Media	Regina	$5,000
McLeod, Jeff	Music	Regina	$5,000
Powell, Eric	Media	Regina	$5,000
Suderman, Steven	Media	Regina	$5,000

** Funded as beneficiaries of the Portail culturel franco-canadien initiative*

Indigenous Pathways Initiatives

Ahenakew, Kimowan	Traditional Song/ Dance	Canwood	$6,000
Alexson, Darlene	Traditional Song/ Dance	Prince Albert	$6,000
Benjoe, Thomas	Visual	Regina	$1,280
Bigeagle, Joely	Visual	Regina	$4,700
Bird, Keith R.	Visual	Regina	$6,000
Brass, Robin	Literary	Regina	$6,000
Chickeness, Marcia Ann	Visual	North Battleford	$6,000
Cooke, Morley	Traditional Song/ Dance	Saskatoon	$6,000
Cowessess Drum & Share	Multidisciplinary	Cowessess	$6,000
Favel, Floyd	Visual	Paynton	$6,000
Fiddler, Dallas	Music	Saskatoon	$6,000
Goodon, Jayde *	Visual	Regina	$6,000
Haywahe, Brenda	Traditional Song/ Dance	Sintaluta	$5,500

Haywahe, Lindell	Traditional Song/ Dance	Regina	$800
Hyggen, Vanessa	Visual	Saskatoon	$6,000
Keepness, Mike *	Visual	Regina	$5,720
Knight, Lindsay	Music	Saskatoon	$6,000
Lee, Gloria	Multidisciplinary	Saskatoon	$6,000
Littlechief, Teagan	Music	Carlyle	$5,000
Martin, Adam	Visual	Regina	$6,000
McArthur, Rachel	Traditional Song/ Dance	Kisbey	$6,000
Noon, John	Music	Saskatoon	$5,000
Papequash, Campbell	Literary	Norquay	$6,000
Parenteau, Donny	Music	Prince Albert	$6,000
Peyachew, Lionel	Visual	Buena Vista	$3,000
Poitras, Alvina	Multidisciplinary	Edenwold	$6,000
Pratt, Jacob	Traditional Song/ Dance	Regina	$6,000
Ross, Arian	Music	Regina	$6,000
Standing, Lorraine	Multidisciplinary	Regina	$6,000
Thunderchild, Jean	Traditional Song/ Dance	Turtleford	$6,000
Thunderingsky Dance Troupe	Dance	Prince Albert	$6,000
Waskewitch, Delia	Music	Onion Lake	$6,000
Wilson, Leslie	Visual	Broadview	$6,000

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program*

Portail culturel fransaskois

Portail culturel fransaskois is funded jointly by the Saskatchewan Arts Board and Canadian Heritage, through a federal-provincial agreement with Saskatchewan's Ministry of Intergovernmental Affairs.

Artistes indépendants

Baudemont, Coline	Visual	Saskatoon	$5,000
Baudemont, David	Theatre	Saskatoon	$8,000
Beaucage, Marjorie	Media	Duck Lake	$5,000
Blais-Dahlem, Madeleine	Literary	Saskatoon	$1,500
Campagne, Annette	Music	Regina	$5,750
Dupuis, Lorenzo	Visual	Saskatoon	$17,000
Gareau Tosh, Liza	Visual	Harris	$2,000
Gauthier, Jean-Sebastien	Multidisciplinary	Saskatoon	$17,000
Granger, Raoul	Theatre	Saskatoon	$1,000
Jobin, Shawn	Multidisciplinary	Assiniboia	$6,000
Lalonde, Michel	Music	Regina	$13,600
Leguen, Patricia	Visual	Saskatoon	$6,000
Lepage, Mario	Music	St. Denis	$1,000
Mackasey, Michele	Visual	Saskatoon	$6,000
Marcotte, Marie-Claire	Theatre	Regina	$4,800
Marcotte, Marie-Claire	Theatre	Regina	$500
Nelson, Ian C.	Theatre	Saskatoon	$1,365
Raymond, Danielle	Visual	Saskatoon	$2,300
Rousseau, Dany	Visual	Saskatoon	$2,000
Turcotte, Dave	Theatre	Saskatoon	$2,000
Zolty, Gilles	Multidisciplinary	Saskatoon	$10,000

Projets

Association canadienne-francaise de Regina	Theatre	Regina	$4,000
Association canadienne-francaise de Regina	Theatre	Regina	$2,250
Association jeunesse fransaskoise	Multidisciplinary	Saskatoon	$7,500
Conseil culturel fransaskois	Multidisciplinary	Regina	$6,500
Conseil culturel fransaskois	Multidisciplinary	Regina	$1,300
de Moissac, Renée	Music	St. Benedict	$3,500
Fédération des aînés fransaskois	Media	Saskatoon	$10,000
Gareau Tosh, Liza	Multidisciplinary	Harris	$680
Granger, David	Theatre	Saskatoon	$10,000
La Troupe du Jour Inc.	Theatre	Saskatoon	$2,000
La Troupe du Jour Inc.	Theatre	Saskatoon	$10,000
La Troupe du Jour Inc.	Theatre	Saskatoon	$4,000
L'Association fransaskoise de Zenon Park Inc.	Multidisciplinary	Zenon Park	$550
Paquet, Daniel	Visual	Regina	$3,260

Tournées

Normand, Alexis	Music	Saskatoon	$4,650
Poulin, Véronique	Music	Saskatoon	$2,000
Societe historique de la Saskatchewan Inc.	Theatre	Regina	$44,920

Premier's Centennial Arts Scholarship

Funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie

Boan, Arthur	Music	Saskatoon	$2,500
Boan, David	Music	Saskatoon	$2,500
Davis, Ryan	Music	Saskatoon	$2,500
Davis, Thomas	Music	Saskatoon	$2,500
Deason, Samuel	Music	Saskatoon	$1,000
Fehr, Alex *	Dance	Regina	$2,500
Jeschke, Joel *	Music	Hepburn	$1,000
Lam, Austin *	Dance	Regina	$2,500
Lett, Michael	Music	Montreal	$2,500
Milatz, Meagan	Music	Weyburn	$2,500
Milner, Samuel	Music	Saskatoon	$2,500
Ramsay, Jessica	Music	Regina	$500

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program*

Professional Arts Organizations Program

Annual Assistance

Articulate Ink Press Inc.	Visual	Regina	$10,000
Community Radio Society of Saskatoon Inc.	Performing	Saskatoon	$15,600
Curtain Razors Inc.	Theatre	Regina	$14,400
Free Flow Dance Theatre Inc.	Dance	Saskatoon	$10,000
Friends of the Broadway Theatre Inc.	Performing	Saskatoon	$12,000
Indigenous Peoples Artist Collective Inc.	Multidisciplinary	Prince Albert	$17,000
JackPine Press	Literary	Saskatoon	$20,000
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	$12,000
Saskatoon Community Youth Arts Programming Inc.	Visual	Saskatoon	$12,000
Saskatoon Jazz Society	Music	Saskatoon	$20,000
Southwest Cultural Development Group	Multidisciplinary	Swift Current	$12,000
Tant per Tant Theatre in Translation Inc.	Performing	Saskatoon	$5,000
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	$10,000
White Birch Ballet Company Inc.	Dance	Saskatoon	$10,000

Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	$10,000

Multi-Year Assistance

AKA Gallery Inc.	Visual	Saskatoon	$61,800
Art Gallery of Regina Inc.	Visual	Regina	$43,650
Art Gallery of Swift Current	Visual	Swift Current	$30,400
Buffalo Berry Press	Literary	Saskatoon	$27,922
Chapel Gallery	Visual	North Battleford	$26,325
Common Weal Community Arts Inc.	Multidisciplinary	Regina	$132,000
Coteau Books	Literary	Regina	$132,000
Dancing Sky Theatre Inc.	Theatre	Meacham	$80,000
Dunlop Art Gallery	Visual	Regina	$103,725
Estevan Art Gallery and Museum	Visual	Estevan	$36,975
Globe Theatre	Theatre	Regina	$275,000
Godfrey Dean Art Gallery	Visual	Yorkton	$48,125
Hagios Press	Literary	Regina	$19,500
Kenderdine Art Gallery	Visual	Saskatoon	$24,592
La Troupe du Jour Inc.	Theatre	Saskatoon	$66,600
MacKenzie Art Gallery	Visual	Regina	$159,500
Mann Art Gallery	Visual	Prince Albert	$75,375
Mann Art Gallery - Year-End Adjustment	Visual	Prince Albert	$7,500
Mendel Art Gallery	Visual	Saskatoon	$198,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	$94,200
Neutral Ground Inc.	Visual	Regina	$84,075
New Dance Horizons	Dance	Regina	$77,400
On the Boards Staging Corporation	Theatre	Saskatoon	$20,000
PAVED Arts	Media	Saskatoon	$134,225
Persephone Theatre	Theatre	Saskatoon	$229,000
Regina Symphony Orchestra	Music	Regina	$200,000
Sage Hill Writing Experience	Literary	Saskatoon	$71,500
Sakewewak Artists' Collective	Visual	Regina	$63,125
Saskatchewan Book Awards Inc.	Literary	Regina	$17,000
Saskatchewan Filmpool Co-operative	Media	Regina	$106,575
Saskatchewan Native Theatre Company	Theatre	Saskatoon	$50,000
Saskatchewan Playwrights Centre	Literary	Saskatoon	$63,800
Saskatoon Opera Association	Music	Saskatoon	$30,000
Saskatoon Symphony Orchestra	Music	Saskatoon	$75,000
Station Arts Centre	Multidisciplinary	Rosthern	$18,500
Thistledown Press Ltd.	Literary	Saskatoon	$109,700
Tribe Inc.	Visual	Saskatoon	$54,000

Capacity-Building Initiative

Funded through a contribution from the Arts Stabilization Fund Saskatchewan Inc.

25th Street Theatre Centre Inc.	Theatre	Saskatoon	$10,000
Buffalo Berry Press	Literary	Saskatoon	$10,000
Dancing Sky Theatre Inc.	Theatre	Meacham	$12,500
Godfrey Dean Art Gallery	Visual	Yorkton	$11,100
La Troupe du Jour Inc.	Theatre	Saskatoon	$10,000
Mann Art Gallery	Visual	Prince Albert	$6,400
Ness Creek Culture and Recreational Society	Music	Saskatoon	$10,000
Neutral Ground Inc.	Visual	Regina	$10,000
PAVED Arts	Visual	Saskatoon	$14,000
Sage Hill Writing Experience	Literary	Saskatoon	$14,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	$12,000

Project Grants

ArtConnect

Brett, Tyler	Visual	Bruno	$3,000
CANSCAIP SK Horizons	Literary	Qu'Appelle	$3,000
Gowan, Shann	Music	Swift Current	$3,500
Inner Circle Creative City Development Corp.	Visual	Regina	$4,000
Juventus Choir	Music	Regina	$2,000
Make Work Projects	Visual	Saskatoon	$4,000
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	$4,000
Tugaske Regional Arts Association Inc.	Visual	Tugaske	$3,700

ArtInquire

Allen Sapp Gallery	Visual	North Battleford	$4,000
Eastend Arts Council	Literary	Eastend	$700
Hi, Berny	Media	Regina	$4,325
Melville Jazz Society Inc.	Music	Melville	$1,000

ArtVenture

Ceaser, Mark	Music	Regina	$3,000
Colli, Mike	Sound Recording	Saskatoon	$6,000
Davidson, Ryan	Sound Recording	Saskatoon	$3,500
Elixir Ensemble	Music	Saskatoon	$2,000
FadaDance Troupe Inc.	Dance	Regina	$4,000
Favel, Floyd	Sound Recording	Paynton	$4,000
Gibson, Steven	Sound Recording	Foam Lake	$6,000
Hankewich, Melanie	Sound Recording	Regina	$8,000
Hill, Lucy	Theatre	Regina	$5,000
Merk, Chris	Sound Recording	Regina	$1,500
Molten Lava	Sound Recording	Regina	$4,000
Mullin, Lois	Sound Recording	Saskatoon	$5,000
Ochitwa, Greg	Theatre	Regina Beach	$5,000
Penna, Gabe	Sound Recording	Saskatoon	$3,500
Pereira, Earl	Sound Recording	Saskatoon	$5,000
Prevost, Codie	Sound Recording	Saskatoon	$8,000
Rah Rah	Sound Recording	Hamilton	$8,000
Robin, Suzanne	Sound Recording	Regina	$2,000
Semple, Tara	Music	Regina	$2,000
Stadnyk, Tara	Sound Recording	Prince Albert	$5,000
Straker, Jeffery	Sound Recording	Regina	$8,000
The Anderson Burko Band	Sound Recording	Saskatoon	$6,000
Ultimate Power Duo	Sound Recording	Saskatoon	$5,000
Wheatmonkeys	Sound Recording	Saskatoon	$8,000
White Birch Ballet Company Inc.	Dance	Saskatoon	$7,775

Sask Festivals

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

Project Assistance

Ananda Art House, Inc.	Multidisciplinary	Forget	$3,600
Anskohk Aboriginal Writers' Circle	Literary	Saskatoon	$5,000
Arts in the Park	Visual	Rockglen	$4,000
BTB Festival Days Inc.	Dance	Regina	$5,000
Fédération des Francophones de Saskatoon	Multidisciplinary	Saskatoon	$2,500
General Fools Improvisational Comedy Inc.	Theatre	Regina	$5,000
Gustin/Trounce Heritage Committee Inc.	Music	Saskatoon	$5,000
Inner Circle Creative City Development Corp.	Music	Regina	$5,000
Les Danseurs de la Riviere la Vieille Inc.	Multidisciplinary	Gravelbourg	$2,500
Live Five Theatre Inc.	Theatre	Saskatoon	$5,000
Meadow Lake 2012 Summer Games Inc.	Multidisciplinary	Meadow Lake	$2,500
Motif Moose Jaw Multicultural Festival Inc.	Multidisciplinary	Moose Jaw	$5,000
Regina Drum Festival	Music	Regina	$2,500
Regina Jazz Society Corp.	Music	Regina	$5,000
Saskatoon Blues Society Inc.	Music	Saskatoon	$5,000
Saskatoon Diversity Network	Multidisciplinary	Saskatoon	$5,000
Saskatoon Women's Arts Alliance	Multidisciplinary	Saskatoon	$1,500
South West Quest for Saskatchewan Art and History	Multidisciplinary	Consul	$990
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	$5,000
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	$5,000
Ukrainian Canadian Congress - Saskatoon Branch Inc.	Multidisciplinary	Saskatoon	$1,160
Vertigo Reading Series	Literary	Regina	$2,500
Wood Mountain Folk Festival	Music	Wood Mountain	$5,000

Annual Assistance

Bengough Municipal Arts Council Inc.	Multidisciplinary	Bengough	$17,000
Cathedral Area Community Association	Multidisciplinary	Regina	$12,000
Cultural Festivals	Multidisciplinary	Swift Current	$20,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	$20,000
mispon: A Celebration of Indigenous Filmmaking	Media	Regina	$12,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$16,000
Regina International Open Theatre Society	Theatre	Regina	$13,000

Multi-Year Assistance

25th Street Theatre Centre Inc.	Theatre	Saskatoon	$45,100
Flicks: Saskatchewan International Youth Film Festival Inc.	Media	Saskatoon	$32,875
Ness Creek Culture and Recreational Society	Music	Saskatoon	$47,275
Northern Saskatchewan International Children's Festival Inc.	Performing	Saskatoon	$78,800
Queer City Cinema	Media	Regina	$25,550
Regina Folk Festival Inc.	Performing	Regina	$71,825
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	$40,050
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	$70,625
Shakespeare on the Saskatchewan Festival Inc.	Music	Saskatoon	$73,125
Yorkton Short Film & Video Festival	Media	Yorkton	$54,775

Lottery Funding

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation totaling $1,689,800 in 2011/12 for the following purposes:

ArtsSmarts/TreatySmarts Grant Fund	$154,450
Creative Partnerships Grant Fund	$501,600
Gallery Grant Fund	$237,500
Media Arts Grant Fund	$250,000
Festivals Grant Fund	$411,250
Program delivery	$135,000

This corresponds to the total amount of revenue as reported on the Statement of Operations and Accumulated Surplus of the audited financial statements included in this Annual Report.

Many of the grant allocations outlined in this Annual Report consist of a blend of lottery and non-lottery funds. The notes below help to explain the distribution of lottery funds in more detail. Please note that the allocations of lottery funds to the recipients under these programs are made at the discretion of the Arts Board and not at the direction of SaskCulture Inc. or Saskatchewan Lotteries.

1. ArtsSmarts

Total per Grants listing and Note 16 of the audit	$231,142
- Non-lottery sources	$76,692
= **Allocation of lottery funds**	**$154,450**

2. Creative Partnerships

Total per Note 16 of the audit	$541,600
- Reallocation of grant returns	-$40,000
= Allocation of lottery funds	$501,600

3. Gallery Grants

	Lottery $	Other $	Total (per listing)
AKA Gallery Inc.	$17,000	$44,800	$61,800
Art Gallery of Regina Inc.	$11,000	$32,650	$43,650
Art Gallery of Swift Current	$11,000	$19,400	$30,400
Chapel Gallery	$7,000	$19,325	$26,325
Dunlop Art Gallery	$27,000	$76,725	$103,725
Estevan Art Gallery and Museum	$9,000	$27,975	$36,975
Godfrey Dean Art Gallery	$11,000	$37,125	$48,125
Kenderdine Art Gallery	$19,000	$5,592	$24,592
Mann Art Gallery	$19,000	$56,375	$75,375
Mann Art Gallery (prior year adjustment)	$7,500	$0	$7,500
Moose Jaw Museum & Art Gallery	$24,000	$70,200	$94,200

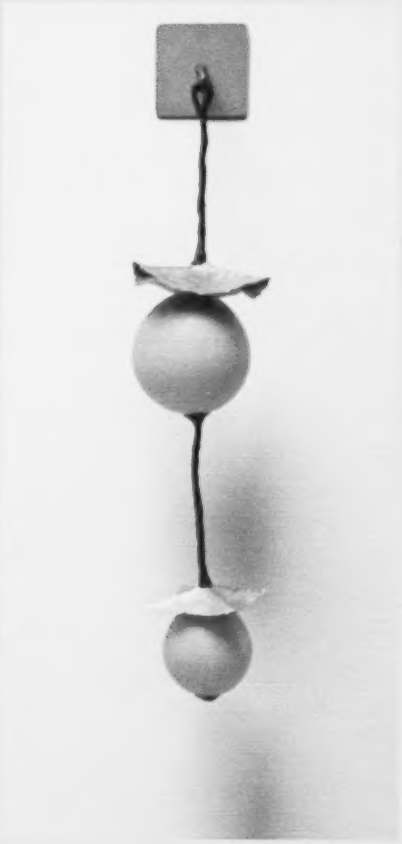
Neutral Ground Inc.	$21,000	$63,075	$84,075
PAVED Arts	$25,000	$109,225	$134,225
Sakewewak Artists' Collective	$15,000	$48,125	$63,125
Tribe Inc.	$14,000	$40,000	$54,000
Total	**$237,500**	**$650,592**	**$888,092**

4. Media Grants

	Lottery $	Other $	Total (per listing)
Flicks Film Festival	$27,625	$5,250	$32,875
Friends of the Broadway Theatre	$9,000	$3,000	$12,000
mispon: A Celebration of Indigenous Filmmaking	$7,000	$5,000	$12,000
Neutral Ground Inc.	$26,075	$58,000	$84,075
PAVED Arts	$71,500	$62,725	$134,225
Queer City Cinema	$22,050	$3,500	$25,550
Saskatchewan Filmpool Co-operative	$53,375	$53,200	$106,575
Yorkton Short Film & Video Festival	$33,375	$21,400	$54,775
Total	**$250,000**	**$212,075**	**$462,075**

5. Festivals Grants

	Lottery $	Other $	Total (per listing)
Multi-Year Funding			
25th Street Theatre Centre Inc.	$27,060	$18,040	$45,100
Flicks: Saskatchewan International Youth's Film Festival	$5,250	$27,625	$32,875
Ness Creek Culture and Recreational Society	$28,365	$18,910	$47,275
Northern Saskatchewan International Children's Festival Inc.	$47,590	$31,210	$78,800
Queer City Cinema	$3,500	$22,050	$25,550
Regina Folk Festival Inc.	$43,095	$28,730	$71,825
Saskatchewan Festival of Words Inc.	$24,030	$16,020	$40,050
Saskatchewan Jazz Festival Inc.	$42,375	$28,250	$70,625
Shakespeare on the Saskatchewan Festival Inc.	$43,875	$29,250	$73,125
Yorkton Short Film and Video Festival	$21,400	$33,375	$54,775
Annual Funding			
Bengough Municipal Arts Council Inc.	$12,400	$4,600	$17,000
Cathedral Area Community Association	$7,200	$4,800	$12,000
Cultural Festivals	$12,000	$8,000	$20,000
John Arcand Fiddle Fest Inc.	$12,000	$8,000	$20,000
mispon: A Celebration of Indigenous Filmmaking	$5,000	$7,000	$12,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	$9,600	$6,400	$16,000
Regina International Open Theatre Society	$7,800	$5,200	$13,000
Project Funding			
Ananda Arthouse, Inc.	$2,160	$1,440	$3,600
Anskohk Aboriginal Writers' Circle	$3,000	$2,000	$5,000
Arts in the Park	$2,400	$1,600	$4,000
BTB Festival Days Inc.	$3,000	$2,000	$5,000
Federation des Francophones de Saskatoon	$2,500	$0	$2,500
General Fools Improvisational Comedy Inc.	$3,000	$2,000	$5,000
Gustin/Trounce Heritage Committee Inc.	$3,000	$2,000	$5,000
Inner Circle Creative City Development Corp.	$3,000	$2,000	$5,000
Les Danseurs de la Riviere la Vieille Inc.	$2,500	$0	$2,500
Live Five Theatre Inc.	$3,000	$2,000	$5,000
Meadow Lake 2012 Summer Games Inc.	$2,500	$0	$2,500
Motif Moose Jaw Multicultural Festival Inc.	$3,000	$2,000	$5,000
Regina Drum Festival	$2,500	$0	$2,500
Regina Jazz Society Corp.	$3,000	$2,000	$5,000
Saskatoon Blues Society Inc.	$3,000	$2,000	$5,000
Saskatoon Diversity Network	$3,000	$2,000	$5,000
Saskatoon Women's Arts Alliance	$1,500	$0	$1,500
South West Quest for Saskatchewan Art and History	$990	$0	$990
The Word on the Street Saskatoon Inc.	$3,000	$2,000	$5,000
Tonight It's Poetry Performance Series Inc.	$3,000	$2,000	$5,000
Ukrainian Canadian Congress - Saskatoon Branch Inc.	$1,160	$0	$1,160
Vertigo Reading Series	$1,500	$1,000	$2,500
Wood Mountain Folk Festival	$3,000	$2,000	$5,000
Totals	**$411,250**	**$327,500**	**$738,750**



ABOVE | Jim Clark
Sheltered Green, 2010
Glass, metal, copper

Photo Gary Robins / Available Light Photographics

Jurors & Assessors

ArtsSmarts
Brad Bellegarde
Lisa Deselits
Debbie Pearson

Creative Industries Sector Organizations
Jane Bisbee
Ross Bradley
Mickey Quase
Margaret Reynolds
Tara Walker
Barry Weiss

Creative Partnerships
Explorations
Irene Oakes
Don Stein
Adrian Stimson

Innovations
Ramses Calderon
Carol Greyeyes
Lynda Oliver

Culture on the Go
Lynn Acoose
Cynthia Dyck
Alan Greyeyes

Independent Artists
Literary Arts
David Elias
Britt Holmstrum
Judith Krause
Margaret Macpherson
Lia Pas
Sue Stewart
Geoffrey Ursell

Media Arts
Kevin Lee Burton
Thirza Cuthand
Thomas Hale
Tricia Martin
Ellen Moffat

Performing Arts
Matt Burgess
Neil Currie
S. J. Kardash
Eileen Laverty
Amy Matysio
Amanda Murray
Curtis Peeteetuce
Denis Rouleau
Johnny Sinclair

Visual Arts
Douglas William Buis
Carole Epp
Felicia Gay
Greg Hardy
Marsha Kennedy
Wendy Parsons
Adrian Stimson
Doris Wall Larson

Indigenous Pathways Initiatives
Robert Badger
Alfonso Roy Bison
Ruth Cuthand
Kamila Martel

Premier's Centennial Arts Scholarship
Sheldon Corbett
Jill Henis
Adrian Stimson

Professional Arts Organization Program — Annual and Capacity Building
Lorraine Filyer
Yvette Nolan
Catherine O'Grady
Grant Poier

Professional Arts Organization Program — Multi-Year
Literary Arts
Lorraine Filyer
Annie Gibson
Ron Smith

Performing Arts
Charles (Chuck) Childs
Yvette Nolan
David Raphael Scott
Danielle Sturk

Visual/Media Arts
Mela Constantinidi
Steven Loft
Allan McKay
Helen Marzolf
Grant Poier

Project Grants
ArtConnect/ArtInquire
Barry Hammond
Elwood Jimmy
Wendy Parsons
Ben Schenstead

ArtVenture
Ann Kipling Brown
Daniel Macdonald

ArtVenture — Music Recording
Ben Beveridge
Derek Rope
Gillian Snider

Provincial Cultural Organizations
Lynn Acoose
Sam Baardman
Dennis Schaefer
Gerri Ann Siwek

SaskFestivals
Multi-Year
Chris Frayer
Danis Goulet
Catherine O'Grady

Annual
Marjorie Beaucage
Kevin Tobin
Mark Von Eschen

Projects
Shauna Bradford Wilson
William Robertson
Janine Windolph

Access Copyright Foundation
Events
David Bergen
Susan Renouf

Professional Development
Tania Craan
Nancy Flight
Antanas Sileika

Research
Marilyn Bowering
Michael Kenyon
Pat Sanders

Portail culturel fransaskois
Marie-Noelle Berthelet
Michael Gauthier
Anita Rocamora
Sue Stewart

Saskatchewan Foundation for the Arts
Darrell Bell
Sherry Farrell Racette

Advisory Groups

Creative Industries Advisory Committee

Darrell Bell
Nik Burton
James Clark
Kim Fontaine
Susan Gorges
Phyllis Lodoen
Laureen Marchand
Joanne McDonald
Dave Schroeder

Indigenous Arts Advisory Council

Jason Charnakese
Tim Eashappie
Kevin Joseph
Lindsay Knight
Irene Oakes
Curtis Peeteetuce
Curtis Standing
Adrian Stimson

Touring Advisory Panel

Derek Bachman
Margaret Fry
Jim Hodges
Kim Houghtaling
Kevin Korchinski
Cecile Tkachuk

ABOVE | Douglas Bentham
Scattered Memory, 2011
Bronze and brass

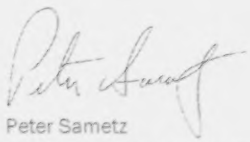
Photo: Gary Robins / Available Light Photographics

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Audit and Finance Committee. In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit and Finance Committee is available to meet with the designated auditors as required.

On behalf of management:

David Kyle
Executive Director



Peter Sametz
Associate Executive Director

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2012, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

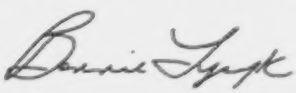
Management's Responsibility for the Financial Statements
Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility
My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion
In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2012, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.



Regina, Saskatchewan
June 22, 2012

Bonnie Lysyk, MBA, CA
Provincial Auditor

STATEMENT OF FINANCIAL POSITION

As at March 31

		2012		2011
Financial Assets				
Cash – operations	$	**2,370,777**	$	2,053,367
Cash – Flexible Loan Program (Note 13)		**1,151,928**		1,165,196
Accounts receivable		**82,149**		56,376
Loans receivable- operations (Note 4 and 8)		**114,801**		97,819
Loans receivable- Flexible Loan Program (Note 4 and 13)		**68,946**		43,068
Managed funds receivable (Note 10)		**1,583,182**		1,532,289
		5,371,783		4,948,115
Liabilities				
Accounts payable				
Grants payable		**1,536,322**		1,490,839
Accrued employee benefits payable		**79,629**		107,221
Other		**221,206**		156,928
Unearned revenue				
Permanent collection fees		**21,707**		30,122
Deferred revenue (Note 17)				
Leasehold inducement		**27,198**		40,252
Other		**37,013**		35,013
Canada Games Legacy		**222,000**		238,000
		2,145,075		2,098,375
Net financial assets (Statement 3, Note 15)		**3,226,708**		2,849,740
Non Financial Assets				
Prepaid expenses		**33,288**		37,917
Tangible capital assets (Note 12)		**485,199**		608,523
		518,487		646,440
Accumulated surplus (Statement 2)	$	**3,745,195**	$	3,496,180
Collections (Note 9)				
Permanent Collection	$	**2,283,108**	$	2,218,363
Musical instruments		**46,575**		46,575
Contingent liabilities (Note 11)				

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS

For the Year Ended March 31

	2012	2011
Revenues:		
Allocation from General Revenue Fund	$ **8,733,000**	$ 8,638,000
Contribution from SaskCulture Inc.	**1,689,800**	1,551,940
Program support	**354,350**	63,555
Permanent collection	**68,552**	64,143
Project support	**61,657**	126,826
Donations	**16,833**	21,301
Sale of land (Note 12a)	**-**	470,000
Other earned income	**146,114**	170,468
	11,070,306	11,106,233
Expenses:		
Grants (Note 16)	**8,099,608**	7,609,716
Transfers and other payments	**168,300**	182,138
Permanent collection		
Purchases and donations (Note 9)	**64,745**	68,071
Project expenses	**-**	116,019
Program delivery		
Grants	**1,242,159**	1,262,042
Permanent collection	**258,228**	230,128
Operations	**698,414**	740,885
Communications	**289,837**	331,217
	10,821,291	10,540,216
Annual surplus	**249,015**	566,017
Accumulated surplus, beginning of the year	**3,496,180**	2,930,163
Accumulated surplus, end of the year (Statement 1)	$ **3,745,195**	$ 3,496,180

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

For the year ended March 31

	2012	2011
Net financial assets, beginning of the year	$ **2,849,740**	$ 2,180,845
Net operating results for the year	**249,015**	566,017
Changes in prepaid expenses	**4,629**	(1,099)
Acquisition of tangible capital assets (Note 12)	**(9,286)**	(15,906)
Amortization (Note 12)	**132,610**	119,883
Changes in net financial assets during the year	**376,968**	668,895
Net financial assets, end of the year (Statement 1)	$ **3,226,708**	$ 2,849,740

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS

For the Year Ended March 31

	2012	2011
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ **8,733,000**	$ 8,738,000
Contribution from SaskCulture Inc.	**1,682,300**	1,551,940
Fees and other	**467,272**	737,273
Other contributions	**123,327**	44,540
	11,005,899	11,071,753
Cash disbursements:		
Grant and transfer payments	**8,157,290**	7,743,380
Salaries and benefits	**1,634,806**	1,698,901
Space and accommodation	**271,730**	371,087
Supplies and other	**526,044**	416,054
	10,589,870	10,229,422
Net increase in cash from operating activities	**416,029**	842,331
Cash flows (used in) from capital activities:		
Additions to tangible capital assets	**(9,068)**	(30,298)
Net decrease in cash from capital activities	**(9,068)**	(30,298)
Cash flows (used in) from investing activities:		
New loan payments	**(93,000)**	(4,500)
Loan repayments	**48,686**	92,227
New investments in managed funds	**-**	(445,000)
Reinvestments in managed funds	**(58,505)**	(102,966)
Net decrease in cash from investing activities	**(102,819)**	(460,239)
Net increase in cash for the year	**304,142**	351,794
Cash position, beginning of the year	**3,218,563**	2,866,769
Cash position, end of the year	$ **3,522,705**	$ 3,218,563
Cash consists of:		
Cash – operations	$ **2,370,777**	$ 2,053,367
Cash – Flexible Loan Program	**1,151,928**	1,165,196
	$ **3,522,705**	$ 3,218,563

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2012

1. Purpose and Authority

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. Significant Accounting Policies

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of the Canadian Institute of Chartered Accountants. The significant policies are as follows:

a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

ii) Donated works of art and archives for the permanent collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.

iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 12(a). Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

c) Designated Assets

Internally - the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally - the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

d) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 1.000% (2011 – 0.250% to 1.000%).

f) Use of estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods.

Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans, accounts receivable, and tangible capital assets.

g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the events giving rise to the transfer occur, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

h) Future Accounting Policy Changes

All government transfers are required to be accounted for in accordance with Section 3410 Government Transfers for fiscal years beginning on or after April 1, 2012. The Board is currently evaluating the potential impact on its financial statements.

3. Pension Plan

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. During the year, the employee contribution rate was 5.84% and the employer contribution rate was 7.00%. This plan is fully funded. During the year the Board's total contributions were $ 101,542 (2011 - $106,801) and are included in Salaries and benefits in Note 7.

4. Financial Instruments

a) Fair value

The Board's significant financial instruments consist of cash, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 13. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

b) Credit risk

Credit risk is the risk a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. The majority of accounts receivable were collected shortly after year-end. Loans receivable – operations are secured against future grant allocations. Therefore, the credit risk is minimal. Loans receivable - Flexible Loan Program are secured by general security agreements. An allowance for doubtful accounts has been recorded to cover any risks associated with any of the financial instruments.

5. Assessment Services

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf.

The Board has a standing partnership agreement with SaskCulture Inc. regarding responsibilities for jointly delivered programs, including principles involving the assessment and funding of provincial cultural organizations. During the year, the Board recommended funding of $3,845,789 (2011 - $3,093,968) to be paid to fourteen organizations (2011- thirteen). Since these payments are made directly by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation they are not reported in these financial statements.

In 2011, the Board entered into an agreement with Access Copyright Foundation to assist the Foundation with developing three national grant programs and to provide assessment services for the three grant programs. In 2012, the Board administered the assessment services for three grant programs (2011 – 1) and recommended funding of $300,000 (2011 - $100,000) to be paid to 100 applicants (2011 – 17). Since these payments are made directly by the Foundation, they are not reported in these financial statements.

Also, during the year, the Board provided, at no charge, assessment services on behalf of the Saskatchewan Foundation for the Arts for their grant program. Since these payments are made directly by the Foundation, they are not reported in these financial statements.

Assessment Services fees

Client	2012	2011
SaskCulture	$ 135,000	$ 87,550
Tourism, Parks, Culture and Sport (CIGS)	225,000	225,000
Tourism, Parks, Culture and Sport (CoGo)	120,000	120,000
Access Copyright Foundation (ACF)	37,500	12,488
	$ 517,500	$ 445,038

6. Contractual Obligations

Operating lease

The Board leases office space and storage space for its permanent collection in Regina and office space in Saskatoon. The future minimum lease payments are:

Fiscal Year	Operating Leases
2012/13	115,350
2013/14	118,317
2014/15	117,016
2015/16	108,948
2016/17	108,948

7. Comparison of Planned and Actual Results by Object

	2012 Budget	2012 Actual	2011 Actual
Revenues			
General Revenue Fund	$ 8,733,000	$ 8,733,000	$ 8,638,000
SaskCulture Inc.	1,682,300	1,689,800	1,551,940
Other	815,055	647,505	916,293
	11,230,355	11,070,305	11,106,233
Expenses			
Grants and transfers	8,333,350	8,267,908	7,791,855
Permanent Collection			
Purchases	50,000	64,745	68,071
Programming	36,000	29,244	4,419
Projects	37,500	-	116,019
Operations			
Salaries and benefits	1,855,000	1,673,818	1,755,878
Office and administration	377,989	324,833	344,997
Furniture and equipment	183,200	182,271	159,797
Programs and services	100,316	86,887	133,859
Travel and meetings	167,000	128,036	117,807
Communications	90,000	63,548	47,514
Total expenses	11,230,355	10,821,290	10,540,216
Net operating results	$ -	$ 249,015	$ 566,017

The original budget for the 2011/12 year was approved by the Board.

8. Loans Receivable- operations

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of $265,000. The interest rate on both loans is set at prime less two percent. In 2006, the terms of repayment were amended. The first loan has now been paid in full. In 2005, the Board entered into another loan agreement, totaling $81,900 with a second non-profit organization. The interest rate on this loan is 3.5%. Another loan with an interest rate of 3% was finalized with a third non-profit organization in 2012. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2012/13	27,854
2013/14	28,272
2014/15	33,803
2015/16	10,817
	$ 100,746

9. Collections

	2012	2011
Art	**$ 2,255,638**	$ 2,190,893
Archives	**27,470**	27,470
Permanent Collections	**$ 2,283,108**	$ 2,218,363
Musical Instruments	**$ 46,575**	$ 46,575

During the year, the Board purchased art objects for the permanent collection totaling $48,045 (2011 - $61,971). In addition, art objects valued at $16,700 (2011 -$6,100) were donated to the collection. In January 2002, the permanent collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value. In 2012, 800 two dimensional objects were appraised. Of these, 744 objects previously appraised at a collective value of $1,114,424 were re-valued to $1,915,080. The remaining 56 objects were appraised at a value of $215,650. The appraised value of the collection has been revised to $3,919,479. The remaining objects in the collection will be appraised in due course.

10. Managed Funds

In 2007, the Board entered into a Managed Fund agreement with the Saskatoon Community Foundation to maintain funds consigned by the Board for specified purposes. Expenditures incurred by the Board in relation to these purposes out of operating funds have been identified and comprise the undesignated portion of the Managed Funds balance.

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board did not consign any amount (2011-$445,000) to the Managed Fund.

	Balance as at March 31, 2011	Net change to capital	Earnings	Fees	Balance as at March 31, 2012
Internally Designated Amounts					
Brian Painchaud Fund	$ 3,486	$ –	$ 133	$ 17	$ 3,602
Fred Mennie Fund	33,340	–	1,273	166	34,447
Jean Oser Fund	1,885	–	72	9	1,948
Ken Sagal Fund	4,835	–	185	24	4,996
Scholarship Funds					
Canada Games Legacy Funds	400,501	–	15,292	1,989	413,804
Other Funds and Contributions	94,058	–	3,591	467	97,182
	538,105	–	20,546	2,672	555,979
Externally Designated Amounts					
Canada Games Legacy Funds	295,956	(16,000)	10,859	1,411	289,404
Prince Edward Drama Scholarship	32,722	–	1,249	163	33,808
	328,678	(16,000)	12,108	1,574	323,212
Total designated funds	866,783	(16,000)	32,654	4,246	879,191
Non-Designated Amounts	665,506	16,000	25,850	3,365	703,991
Total Funds	$ 1,532,289	$ –	$ 58,504	$ 7,611	$ 1,583,182

11. Contingent Liabilities

In 2008, the Arts Board was served with claim Q.B. No. 982 of 2007 in which the Arts Board is named as a co-defendant along with a number of other parties. As at March 31, 2012, this action is at the examination of discovery stage and the likelihood of resolution against the Arts Board is not determinable.

In 2012, the Arts Board was served with claim Q.B. No. 1484 of 2011 in which the Arts Board is named as a co-defendant along with another party. As at March 31, 2012, this action is being contested with the intention of filing a motion to strike the claim and the likelihood of resolution against the Arts Board is not determinable.

12. Tangible Capital Assets

	2012					2011
	Leasehold improvements	Furnishings	Other equipment	Electronic Equipment	Total	Total
Opening costs of tangible capital assets	$ 767,947	$ 211,859	$ 63,727	$ 528,430	$ 1,571,963	$ 1,556,057
Additions during year	4,835	376	–	4,075	9,286	15,906
Disposals during year	–	–	–	–	–	–
Closing costs of tangible capital assets	772,782	212,235	63,727	532,505	1,581,249	1,571,963
Opening accumulated amortization	422,442	154,194	63,331	323,473	963,440	843,557
Annual amortization	48,497	6,440	133	77,540	132,610	119,883
Disposals during year	–	–	–	–	–	–
Closing accumulated amortization	470,939	160,634	63,464	401,013	1,096,050	963,440
Net book value of tangible capital assets	$ 301,843	$ 51,601	$ 263	$ 131,492	$ 485,199	$ 608,523

a) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of $1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for $442,677. These proceeds were recognized as revenue during 2006. Under the terms of the sale agreement, the Board was to hold this land in trust for a period up to December 31, 2008. During 2009, this provision was amended to continue until such time as the purchaser requests the transfer of title.

In December 2010, the Board entered into an agreement with the City of Saskatoon to sell a portion of the land in the amount of $560,000. $90,000 was held back by the City of Saskatoon pending a proposal to purchase another segment of land in Saskatoon by the Board. The net proceeds of $445,000 are included in funds managed by the Saskatoon Community Foundation (Note 10).

13. Flexible Loan Program

In 2008, Order-in-Council #817/2007 provided for additional funding to the Saskatchewan Arts Board, including $1,150,000 for the establishment of a new program. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high quality and authentic cultural products.

	2012	2011
Opening Cash balance	$ 1,165,196	$ 1,135,417
Proceeds		
Principal repayments	27,123	25,429
Interest on loans	1,675	860
Interest accrued on balance	11,555	8,517
Total proceeds	40,353	34,806
Disbursements		
Loans issued	53,000	4,500
Other costs	631	527
Total Disbursements	53,631	5,027
Closing Cash Balance	1,151,918	1,165,196
Loans receivable	68,946	43,068
Closing balance, Flexible Loan Program	$ 1,220,864	$ 1,208,264

Future payments to the Board, pursuant to the agreements, are as follows:

Fiscal Year	Principal Repayment
2012/13	$ 32,267
2013/14	30,213
2014/15	6,466
	$ 68,946

14. Related Party Transactions

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year-end are as follows:

	2012	2011
Revenues		
Ministry of Education	$ 37,000	$ 45,000
Ministry of Tourism, Parks, Culture and Sport	-	80
	37,000	45,080
Permanent Collection fees	33,029	43,939
Expenses		
Conexus Arts Centre	44,097	54,624
Ministry of Government Services	35,038	36,328
SaskTel	50,795	53,659
Saskatchewan Workers Compensation Board	14,902	16,992
Sask Energy	2,518	2,933
Sask Power	10,220	12,805
	$ 157,570	$ 177,341

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.

15. Net Financial Assets

The following Net Financial Assets are designated by the Board as at March 31st:

	2012	2011
Designated:		
Flexible Loan Program (Note 13)	$ 1,220,864	$ 1,208,264
Culture on the Go	265,000	-
Creative Industries Growth & Sustainability	28,250	-
Managed Funds (Note 10)	879,192	866,783
Ministry of Education	37,000	42,000
	2,430,306	2,117,047
Undesignated		
Managed funds (Note 10) and other	796,402	732,693
Net Financial Assets	$ 3,226,708	$ 2,849,740

16. Grants

	2012	2011
Organizations		
Professional Arts Organizations- multi-year	$ 3,167,089	$ 3,022,622
Creative Industries	1,275,000	1,275,000
Festivals	738,750	684,625
Professional Arts Organizations- annual	190,000	175,000
Artists		
Independent artists	676,250	600,000
Indigenous arts	181,000	150,872
Scholarships	25,000	26,000
Travel	-	19,330
Projects		
Culture on the Go	711,260	685,780
Creative Partnerships	541,600	501,000
Project assistance	162,500	325,000
Portail culturel Fransaskois	234,925	-
ArtsSmarts	231,142	248,694
Grants returned	(34,908)	(104,207)
	$ 8,099,608	$ 7,609,716

17. Deferred revenue

In 2010, the Board received a leasehold inducement in the amount of $65,274. This inducement is to be amortized over the length of the lease. During the year, $13,055 (2011-$13,055) was recorded as revenue.

During 2007, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. During the year, $16,000 (2011-$34,000) was recorded as revenue.

18. Collective Bargaining Agreement

The collective bargaining agreement between the Arts Board and SGEU local 2288 expired September 30, 2009. Negotiations have started on a new contract but no settlement has been agreed to or ratified by the Board or the union. The financial statements include accruals for the Board's estimate of a settlement.

In Memory

Betty Barootes (1923-2011) was a board member of the Saskatchewan Arts Board from 1988-1991, including serving as vice-chair and acting chair. She also volunteered at the MacKenzie Art Gallery and on the board of the Museums Association of Saskatchewan.

Arthur Britton (1930-2012) was a music teacher and jazz musician. His alto sax, bass guitar, and violin were key components of many jazz combos, as well as the Bob Moyer Big Band. He was instrumental in the creation of the Regina Jazz Society.

Simon de Jong (1942-2011) was primarily a self-taught artist who worked in oils, watercolour, drawing and print. His artwork is part of public and private collections in North America and Europe, including the Saskatchewan Arts Board Permanent Collection.

Photo courtesy of Gallery 223

Hans Herold (1923-2011) was born in Bavaria and emigrated to Canada in 1957. He was well-known for his Prairie landscapes, and his work can be found in numerous public, private, and corporate collections, including the Arts Board Permanent Collection.

Photo courtesy of Persephone Theatre

Robert Hinitt (1926-2011) was an educator and drama producer. He served as the first board chair of Persephone Theatre and was a founding member of the Saskatoon Gateway and Summer Players. He became a member of the Order of Canada in 1982.

Photo courtesy of Government of Saskatchewan

Gary Hyland (1940-2011) was a poet and arts activist who founded the Saskatchewan Festival of Words and helped establish the Sage Hill Writing Experience and Coteau Books, among other organizations. He became a member of the Order of Canada in 2005.

Amelia Itcush (1945-2011) was a pioneer of modern dance in Canada, and was one of the founding members and principal dancers with Toronto Dance Theatre. She mentored several artists and teachers in Regina and also taught across Canada and in Japan.

Photo: David Stobbe, Stobbe Photography

Arthur Knight (1938-2011) was an educator who was passionate about the arts. He was appointed to the Mendel Art Gallery's board of directors in 2006 and served as chair from 2007-2011. He was a driving force behind the Art Gallery of Saskatchewan.

Emily Emma Machinine (1954-2012) was an independent artist whose traditional Indigenous jewelry and beading has been sold all over North America. She and her siblings founded The Machinine Singers, one of the first groups that allowed women to sit at the powwow drum.

Photo: Kenneth T. Williams

Gordon Tootoosis (1941-2011) was an acclaimed stage, television, and film actor. He was a founding member of the board of directors of the Saskatchewan Native Theatre Company and became a member of the Order of Canada in 2004.

Art is for everyone

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